

# In the Flesh?

Moderately slow ♩ = 151

Intro

electric guitar 1 with distortion

N.C.

Words & Music by  
ROGER WATERS

fade in accordion  
approximately 17 seconds

*f*

G5 D5 E5

let ring

D E/D

*mf*

F/D E/D D E/D

F/D G/D A (A/C#) (Bm) (A)

*f* slow release

1 2 2 0 2

electric guitar 2 with distortion

*mf* slow release

1 7 7 6 7

D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

1/2 4 2 2 2 0 2

slow release

1 9 7 6 7

Chord progression: D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

slow release

1/2 1

4 4 2 0 2 2 0 1

slow release

slow release

1 1

9 9 7 6 5 7 6 6

Chord progression: Bm (D) (A/C#) (E/B) C#m D To Coda (A/C#)

slow release

slow release

1/2 1

2 4 4 2 3 4 5 5 4 12

slow release

slow release

1 1

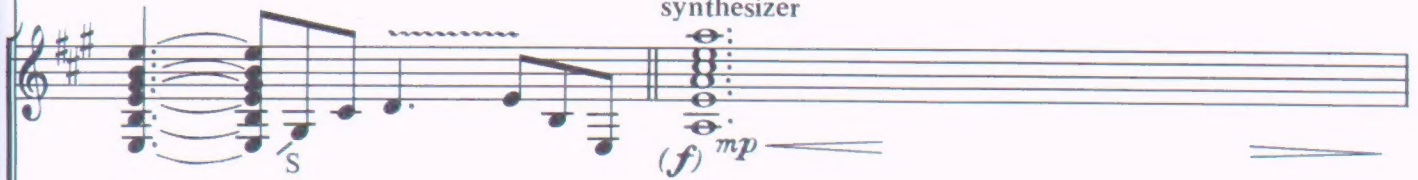
7 9 9 7 8 9 11 8

Guitar 2  $\diamond$   $\text{E}$

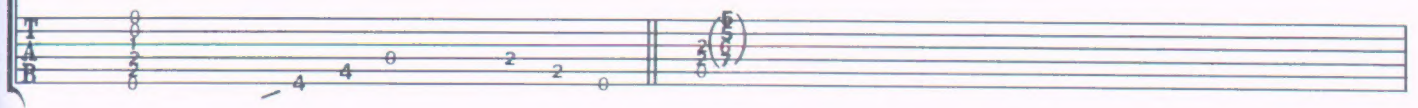
$\diamond$   $\text{A}$



So ya thought ya might like to



let ring



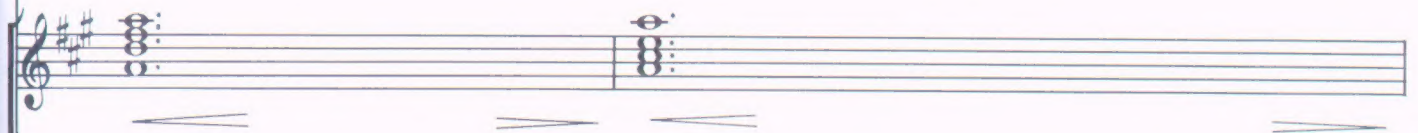
$\text{D}$

$\text{A}$

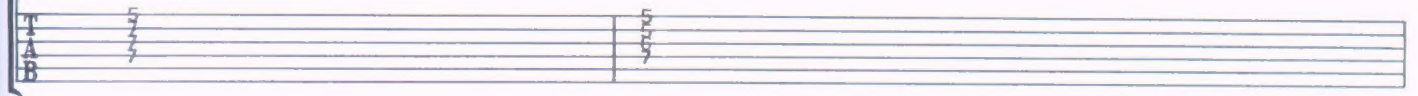


go to the show \_\_\_\_\_

to feel \_\_\_\_\_ the warm \_\_\_\_\_ thrill of con - fu-sion; that



guitars tacet



$\text{D}$

$\text{A}$



space - ca - det glow. \_\_\_\_\_

Tell me, is some-thing e - lud - ing you sun - shine? \_\_\_\_\_





Bm C#m

Is this not what you ex-pect-ed to see? If you want to find out what's be-hind these cold eyes, you'll

TAB 7/9

E D.S. & al Coda

just have to claw\_\_ your way through this dis - guise. \_\_\_\_\_

TAB 12/12

Coda

E5 A5 Segue to "The Thin Ice"

rall. jet plane effect

TAB 3/8

# The Thin Ice

Words & Music by  
ROGER WATERS

Slowly ♩ = 110

Verse 1



with baby crying for  
approximately 7  
seconds

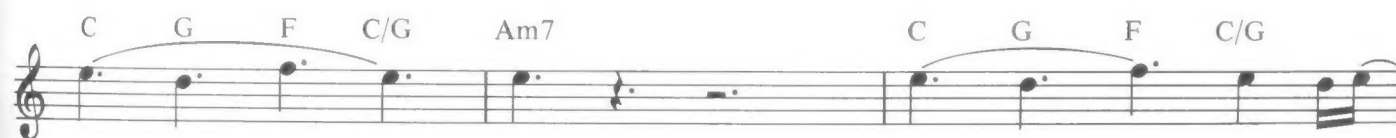
1. Ma-ma loves her ba - by, —

and dad-dy loves you too,



and the sea may look warm to you, babe

and the sky may look blue —



Ooh, — babe,

Ooh, — ba - by blue —



Ooh, —

ooh, babe. —

Verse 2



2. If you should go skat - ing

on the thin ice of mo-dern life



Drag-ging on be-hind you, the si - lent re-proach — of a mil-lion — tear stained eyes. —



Don't be sur-prised — when a crack in the ice — ap - pears un-der your feet. — You slip



out of your depth and out of your mind, — with your fear flow-ing out be-hind you as you claw the thin ice.

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Guitar solo  
electric guitar 1

*f* Am

1 1 1/2 1 1/2

6 9

-1 1/2

vibrato bar dive

T A B

7 7 7 7 9 7 5 5 8 5 7 7 (7) 5 7 5 7 6 5 7 6 5 3 5

electric guitar 2

*f* P P

3

-6

vibrato bar

depress vibrato bar, hit low E string, and release slowly

T A B

7 7 7 7 10 7 5 3 0 3 0

8va

6 9

1 1 1 1 1 1

19 17 17 20 17 20 20 17 20 17 20 17 20

7 5 5 8 12

T A B

6

even bend

1

3

T A B

7 5 10 7 7 7 7 3 0 3 0



8va E D F E G C

The first system of music consists of two staves. The upper staff is a treble clef staff with a melodic line. Above the staff, the notes E, D, F, E, G, and C are written, with a dashed line connecting them. The melodic line includes triplets and a 'ritard.' (ritardando) marking. The lower staff is a guitar staff with fret numbers (15, 15, 15, 15, 15, 15, 16, 15, 17) and techniques like 'rake' and 'ritard.' indicated. The system ends with a double bar line and a final chord.

The second system of music consists of two staves. The upper staff is a treble clef staff with a melodic line. The lower staff is a guitar staff with fret numbers (15, 15, 15, 15, 15, 15, 16, 15, 17) and techniques like 'rake' and 'ritard.' indicated. The system ends with a double bar line and a final chord.



Another Brick in the Wall. part 1.

**Moderately** ♩ = 100

Words & Music by  
ROGER WATERS

fade in

guitar 1

P.M. throughout  
with clean tone

*pp*

guitar 2

P.M. - - - - -  
with clean tone and chorus

mp

P.M. - - - - -

[illegible]

P.M.- - - - -

[illegible]

Handwritten musical notation on a five-line staff, featuring various rhythmic values and fingerings. The notation includes notes with stems, beams, and slurs, along with specific fingering numbers (1-5) and dynamic markings (accents, >). The staff is divided into two measures by a vertical bar line.

P.M. - - - - -

The second system of the musical score for 'The Little Boat' is shown. It consists of two staves, Treble and Bass. The Treble staff contains the melody, and the Bass staff contains the accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. The system ends with a double bar line.

Verse 1  
Dm



Dad - dy's flown — a - cross the o - cean,

guitars 1 and 2



P.M.

P.M.

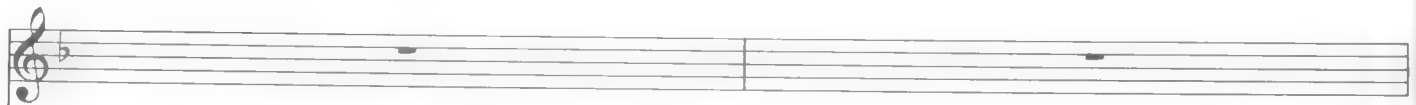


guitar 3



with clean tone and chorus

let ring



with Rhythm fill 1



leav - ing just a mem - o - ry.

Rhythm fill 1  
guitar 4

Dm9      Dm<sup>6</sup><sub>9</sub>      Dm9      Dm<sup>6</sup><sub>9</sub>

*mp*

with clean tone and chorus



The snap - shot in the

1

fam - 'ly al - bum.

1

G5

Dad - dy      what else —      did    you leave —    for me? —

guitar 5

*f* with distortion and chorus

Dad-dy, what d'ya leave be-hind for

vibrato bar      vibrato bar

*Dm*

me?

*F*

All in all— it was—

guitar 1 and 2

*mp*

guitar 3

*mf* with clean tone and chorus

P.M.—

*C*

just a brick in— the wall.

F C

All in all— it was— all just— bricks— in— the

P.M. — | let ring

Dm

wall.

P.M.



guitar 5

let ring

guitar 3

*mf*  
with clean tone

\* (6) tuned to D

guitar 4

guitar 3

guitar 4

guitars 3 and 4

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody across three measures. The bottom staff is a bass clef with a key signature of one flat. It contains a continuous eighth-note bass line across three measures. Both staves have a 'V' marking under the first note of each measure.

The second system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat. It contains a continuous eighth-note melody across three measures. The bottom staff is a bass clef with a key signature of one flat. It contains a continuous eighth-note bass line across three measures. Both staves have a 'V' marking under the first note of each measure.

The third system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat. It contains a continuous eighth-note melody across three measures. The bottom staff is a bass clef with a key signature of one flat. It contains a continuous eighth-note bass line across three measures. Both staves have a 'V' marking under the first note of each measure.

guitar 3

guitar 4

guitar 3

The first system consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melodic line with eighth notes and dotted eighth notes, all marked with an accent (>). The tablature staff, labeled 'T' and 'B' at the beginning, shows the fret numbers (5) corresponding to the notes on the treble staff.

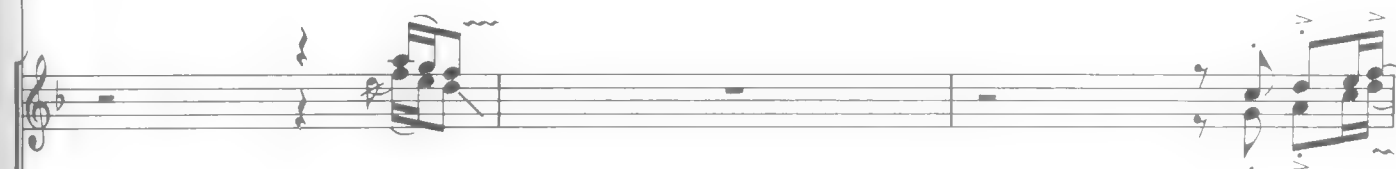
The second system features a treble clef staff and a guitar tablature staff. The treble staff has a whole rest followed by two measures of chords. The first measure is labeled 'guitar 4' and the second 'guitars 3 and 4'. Below the treble staff, the text 'let ring' is written. The tablature staff shows fret numbers (5, 7, 9, 5) for the first measure and (5, 8, 5) for the second, with some notes circled.

The third system consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melodic line with eighth notes and dotted eighth notes, all marked with an accent (>). The tablature staff shows the fret numbers (5) corresponding to the notes on the treble staff.

The fourth system features a treble clef staff and a guitar tablature staff. The treble staff has a whole rest followed by a measure of a chord, then a melodic line with eighth notes and dotted eighth notes, all marked with an accent (>). The tablature staff shows fret numbers (3, 4, 3) for the first measure and (5, 5, 5, 5, 5, 5, 3, 3, 3, 3, 3) for the second.



with schoolyard sound effects





A musical score for guitar solo, featuring three staves. The top staff is a standard musical staff with a treble clef and key signature of one flat (B-flat). It contains a continuous eighth-note melody. The middle staff is a tablature staff labeled 'TAB' at the beginning, showing fret numbers (0-5) corresponding to the notes on the strings. The bottom staff is another tablature staff, also labeled 'TAB', which includes some rhythmic notation like '1/4', '1/2', and '1' above certain fretted notes, indicating specific timing or techniques. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues, with some notes beamed together. The third system consists of two staves. The top staff has a treble clef and a key signature of one flat, and the bottom staff has a bass clef and a key signature of one flat. The melody is written on the top staff, and the bottom staff contains a series of notes, likely representing a bass line or a second part. The score is written in a clear, legible font, and the notes are well-spaced.

The image shows a handwritten musical score for the song "The Rose Tree". The score is written on four staves. The top staff is a vocal melody in treble clef, featuring a series of eighth and sixteenth notes. The second staff is a piano accompaniment in treble clef, consisting of a continuous eighth-note pattern. The third staff is a guitar part in treble clef, showing a long sustained note followed by a series of chords. The bottom staff is a guitar part in bass clef, showing a series of chords. The score is written in ink on a piece of paper with a vertical line down the center, suggesting it was written on two pages joined together.

hold bend

slow, even bends

$\frac{1}{2}$  1  $\frac{1}{2}$  1

Dm

[illegible]

The musical score for "The Wind" by Peter Dinklage is presented in two systems. The first system features a treble clef staff with a key signature of one flat and a bass staff with a key signature of two flats. The second system features a treble clef staff with a key signature of one flat and a bass staff with a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "lay back".

First system of a musical score for guitar. It consists of three staves. The top staff is in treble clef and contains a continuous eighth-note melody. The middle staff is in bass clef and contains a continuous eighth-note bass line. The bottom staff is in bass clef and contains a single note (D) with a wavy line above it, indicating a bend. Above this staff, the text "even bend" and "hold bend" is written, with a dashed line and an upward arrow indicating the bend. A 1/4 note is marked above the staff.

Second system of a musical score for guitar. It consists of three staves. The top staff is in treble clef and contains a continuous eighth-note melody. The middle staff is in bass clef and contains a continuous eighth-note bass line. The bottom staff is in bass clef and contains a single note (D) with a wavy line above it, indicating a bend. Above this staff, the text "even bend" and "hold bend" is written, with a dashed line and an upward arrow indicating the bend. A 1/4 note is marked above the staff.

fade in helicopter sound effects

This system contains three staves. The top staff is a guitar staff in treble clef with a key signature of one flat (B-flat). It contains two measures of eighth-note patterns, each with a downward bow or breath mark. The second staff is a bass staff in bass clef, also with a key signature of one flat. It contains two measures of eighth-note patterns, each with a downward bow or breath mark. The third staff is a drum staff with a treble clef, showing a single eighth note in the second measure. The system concludes with a musical phrase consisting of a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note A4.

fade out

hold bend

This system contains three staves. The top staff is a guitar staff in treble clef with a key signature of one flat. It contains two measures of eighth-note patterns, each with a downward bow or breath mark. The second staff is a bass staff in bass clef, also with a key signature of one flat. It contains two measures of eighth-note patterns, each with a downward bow or breath mark. The third staff is a drum staff with a treble clef, showing a single eighth note in the second measure. The system concludes with a musical phrase consisting of a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note A4.

# The Happiest Days of our Lives

Moderately ♩ = 103

Words & Music by  
ROGER WATERS

Intro

(Dm)  
N.C.

with helicopter sound effects  
for approximately 12 seconds

*mf* clean tone with delay

P.M. throughout - - - -simile

with pre-echo delay

When

Verse  
(Am)  
N.C.

we grew up and went to school, there were cer - tain teach-ers who would

(Am)

(C)

hurt the child - ren an - y way — they could.

(G)

By pour - ing their de - ri - sion — up - on

(F) (G) (Am) (G)

an - y - thing — we did, ex - pos - ing ev - 'ry weak - ness how -

Em Am

ev - er care - ful - ly hid - den by the kids.



First system of musical notation. The top staff is a treble clef with a whole rest. The middle staff is a guitar staff with a complex arpeggiated pattern. The bottom staff is a bass staff with a simple bass line.

Second system of musical notation. The top staff is a treble clef with a melodic line. The middle staff is a guitar staff with an arpeggiated pattern. The bottom staff is a bass staff with a simple bass line.

(D)

But in— the town it was— well known when they got

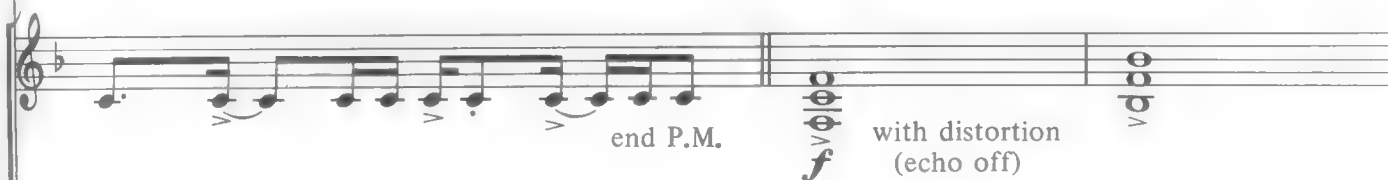
Third system of musical notation. The top staff is a treble clef with a melodic line. The middle staff is a guitar staff with an arpeggiated pattern. The bottom staff is a bass staff with a simple bass line.

(B $\flat$ ) (Gm)

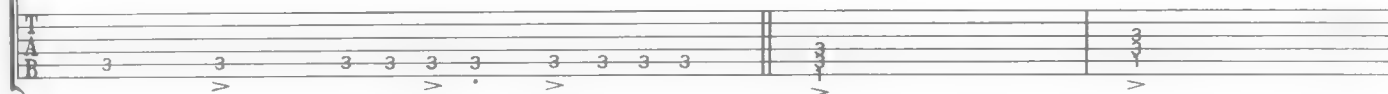
home at night, their fat and psy - cho - path-ic wives— would thrash them— with in



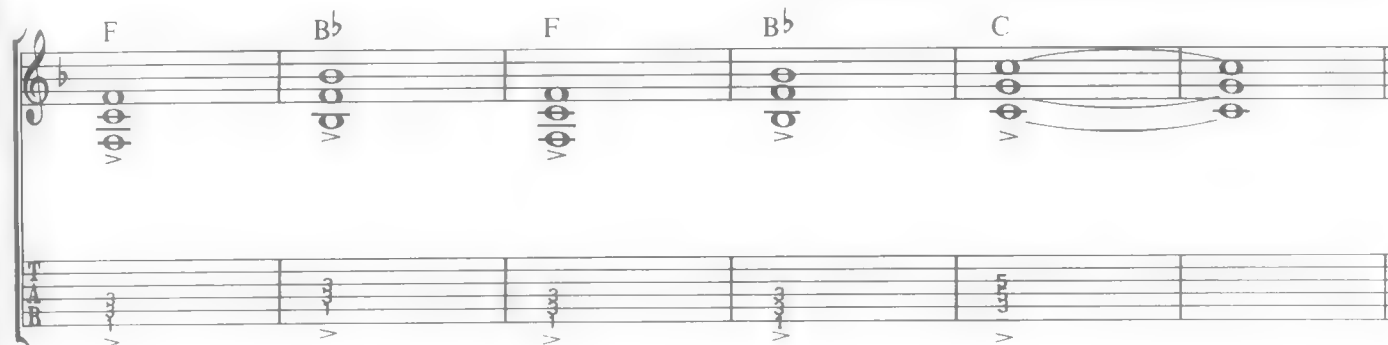
inch - es — of their lives.



with distortion  
(echo off)



Segue directly to "Another Brick in the Wall, part 2"



Another Brick in the Wall, part 2.

Verse 1, 2

Dm

Words & Music by  
**ROGER WATERS**

Dm

We don't need no ed - u - ca - tion,

Verse 2 sung by children's choir 8va

electric guitar 1

electric guitar 2 *mf* with distortion  $\frac{1}{2}$

electric guitar 3

P.M.

clean tone with flanging

We don't need no thought con-trol,

P.M. P.M. P.M. P.M. P.M.

First system of music. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "No dark sar-casm—" are written below. The guitar accompaniment (treble and bass clefs) features a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The guitar part includes a 1/2 measure rest in the third measure.

Second system of music. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "P.M. P.M. P.M. P.M." are written below. The guitar accompaniment (treble and bass clefs) features a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The guitar part includes a 1/2 measure rest in the third measure.

Third system of music. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "in the class-room." are written below. The guitar accompaniment (treble and bass clefs) features a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The guitar part includes a 1/2 measure rest in the third measure.

Fourth system of music. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "P.M. P.M. P.M." are written below. The guitar accompaniment (treble and bass clefs) features a whole note chord in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The guitar part includes a 1/2 measure rest in the third measure.

Teach - er leave\_them kids a - lone.—

P.M.

with Fill 1

electric guitar 4  
G Fill 1

The musical score for 'electric guitar 4' is titled 'G Fill 1'. It is written for a single staff in treble clef, with a key signature of one flat (B-flat) and a common time signature. The score consists of two systems, each containing two measures. The notation is a mix of chords and single notes. The first system's first measure contains a series of chords: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G13

Hey, Hey, teach-er! Leave them kids a-lone!  
 Hey, teach-er! Leaves kids a-lone!

vibrato bar

P. P.M.

guitar 3

guitar 4

P.M. ---

All in all — it's just an — oth-er brick — in — the

guitar 4

guitar 1 & 2 with distortion

*f*

Dm

wall.

let ring P.M. let ring P.M.

let ring P.M. - 1

All in all — it's just an — oth-er brick in the —  
 All in all — it's just an — oth-er brick in the —

C

3

1. Dm wall. wall.  
 2. D5 wall.

Guitar solo

13 10 12 10 12 10 10

5 5  
 5 5



Dm

T  
A  
B

slow release

rake

T  
A  
B

Dm

rake

T  
A  
B

Dm

rake

slow bend

T  
A  
B

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef and features a series of eighth and sixteenth notes, some with slurs and ties, and a few notes marked with an 'x'. The bottom staff is in bass clef and contains fret numbers (13, 12, 10) and 'x' marks, with a dashed line indicating a continuation of the line. Above the bottom staff, there are three curved lines labeled '1', '2', and '2½', likely indicating phrasing or breath marks.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a Dm chord symbol above the first measure, which contains a half note D4. The second measure contains a half note F4. The third measure contains a half note A4. The fourth measure contains a half note G4. The fifth measure contains a half note E4. The sixth measure contains a half note D4. The bottom staff is a guitar TAB line, indicated by the letters 'T', 'A', and 'B' stacked vertically on the left. It begins with a first fret indicator (a vertical line with the number '1' above it) above the first measure, which contains a half note D4. The second measure contains a half note F4. The third measure contains a half note A4. The fourth measure contains a half note G4. The fifth measure contains a half note E4. The sixth measure contains a half note D4.

The first staff of the exercise is in D minor, indicated by the key signature (one flat) and the Dm7 chord symbol above the staff. The melody begins with a quarter note D4, followed by a quarter note E4, a quarter note F4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a quarter note D4. The staff then continues with a quarter rest, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The staff ends with a quarter note F4, a quarter note E4, and a quarter note D4.

P.M.-4

P.M.

G/D

rake

slow release

1

2

13

13

5

7

7

5

6

1

1

2

T

A

B

Dm7

8va

rake

1

15

13

0

T

A

B

G/D

8va

1

13

10

15

13

12

15

T

A

B

Dm7

8va

hold bend

1

15

15

18

18

20

T

A

B

C/D  
8va

lay back

B $\flat$ /D  
8va

P.M. - 1

C/D

P.M.

N.C.

Segue to "Mother"  
rhythm section fade out

with vocal ad lib.

with schoolyard sound effects

# Mother

Moderately with half-time feel ♩ = 134

Words & Music by  
ROGER WATERS

Verse 1  
G

schoolyard and phone effects for  
approximately 16 seconds (Sigh!) Moth - er, do you think they'll drop — the

acoustic guitar 1  
*mp*

Rhythm figure 1

C

Bomb?

let ring

G

let ring

G C

Moth-er, do you think they'll like— this song?

let ring

D(sus4) G

C

Moth-er, do you think they'll try— to ——— break my

G

balls?

D C D5

Oooo Ah, moth-er should I build the wall?

let ring

G

let ring

end Rhythm figure 1

## Verse 2, 3 (with Rhythm figure 1)

2. Moth-er should I run for pres - i - dent?  
 3. Moth-er do you think she's good e - nough

\* (D/C) (C)

\* piano on 3rd verse

for

me? Moth-er, should I trust the gov - ern -  
 Moth-er do you think she's dan - ger -

ment?  
 ous to me?—

(D/C) (C) D G

Moth-er, will they put me in — the fir - ing line?  
 Moth-er, will she tear your lit-tle boy — a - part?

C G

Ooh,  
 Ooh,

(Dsus2) D

12 string acoustic guitar

2



C G

Ah, is it just a waste of time? —  
 Ah, moth-er will she break my heart? —

TAB

G

Hush now, ba - by, ba - by don't you

acoustic guitar 2

with Rhythm fill 1  
 (Played by 12 string acoustic guitar).

(doubled by acoustic guitar 1)

TAB

Rhythm fill 1

G C

TAB

C

cry.

F C

Ma-ma's gon- na make all — of your night- mares come true  
 Ma-ma's gon- na check out — all your girl- friends for you,

F C

Ma-ma's gon- na put all — of her fears in- to you,  
 Ma-ma won't let — an - y-one dir - ty get through,

F C

Ma - ma's gon - na keep you right here un - der her wing. She  
 Ma - ma's gon - na wait up un - til you get in.

F C

won't let you fly — but she might let you sing,  
 Ma - ma will al - ways find out where you've been,

F C

Ma - ma's gon - na keep ba - by — cos - y and  
 Ma - ma's gon - na keep ba - by — health - y and

G

warm.  
clean.

with Rhythm fill 2

D C

Ooh babe,

Rhythm fill 2

Dsus2 D C Dsus2

let ring let ring

D C To Coda

ooh babe, —

let ring

D C G

Ooh, babe, — of course Ma-ma's gon-na help build the wall.

guitar solo

*f*

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a C chord and a G chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes: 13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: 13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes: 13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a C chord and a G chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes: 3, 3, 2, 7, 8, 7, 10, 10, 10, 10. The text "steady gliss." is written below the staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: 13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes: 13, 14, 13, 14, 2, 7, 7, 5, 4, 5, 3, 2.

C

D

3

3

rake

even release

rake

1

8

9 8 9

11 10

12

10

9 8

TAB

TAB

C

G

C

D.S. & al Coda

1

10

8

(0)

8 7 8 7

8 7

5 4 5

TAB

TAB

Coda

Ooh, babe, you'll al - ways be ba - by to

me.

Moth - er, did it need to be — so high?



# Goodbye Blue Sky

Moderately ♩ = 109

Words & Music by  
ROGER WATERS

Intro nylon string acoustic guitar 1 (D) N.C.

Child: "Look mummy,  
there's an airplane up in the sky!"  
with bird and airplane sound effects for  
approximately 15 seconds

*mp* let notes ring

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord, followed by a half note chord, and then a quarter note chord.

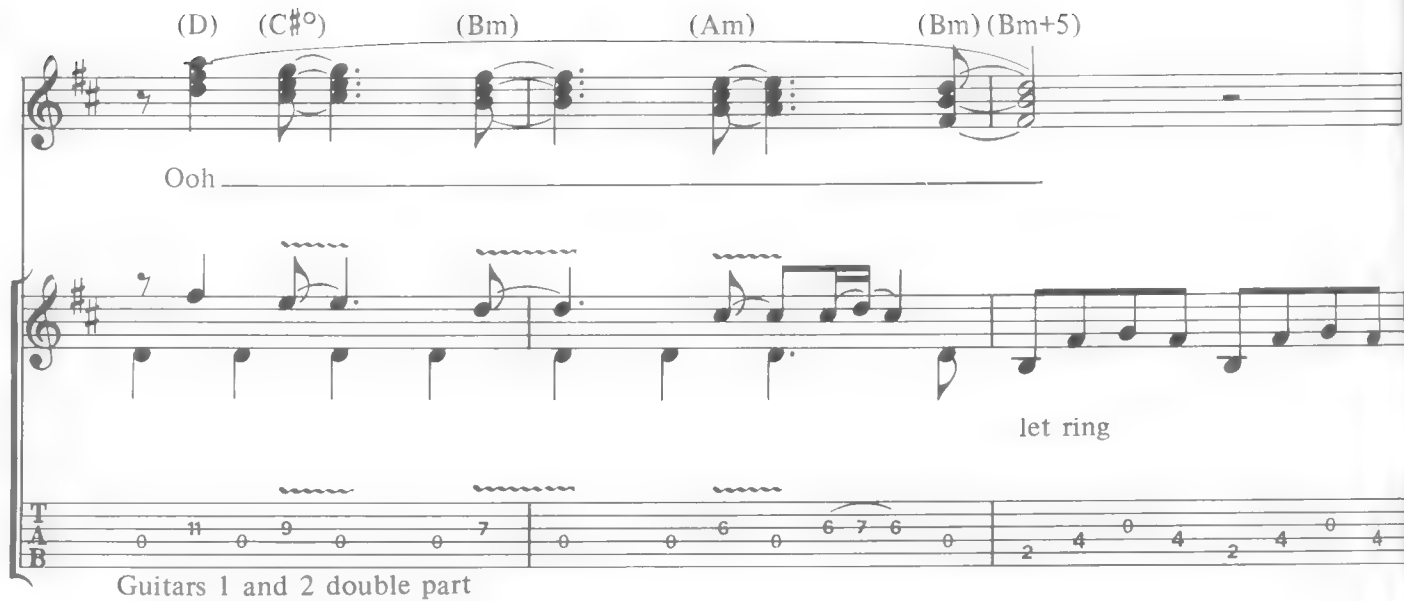
let ring

(D) (C#°) (Bm) (Am) (Bm) (Bm+5)

Ooh \_\_\_\_\_

let ring

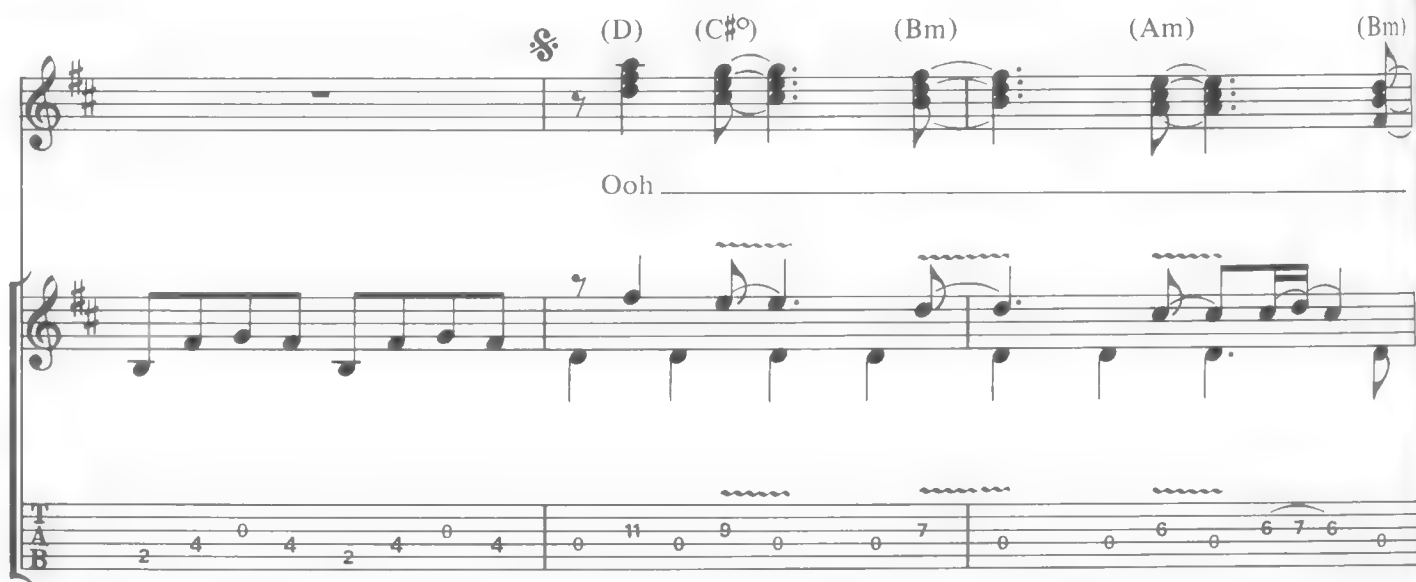
Guitars 1 and 2 double part



(D) (C#°) (Bm) (Am) (Bm)

Ooh \_\_\_\_\_

let ring



(Bm+5) (D) (C#°) (Bm)

Ooh \_\_\_\_\_

let ring



(Am)

(Bm) (Bm+5)

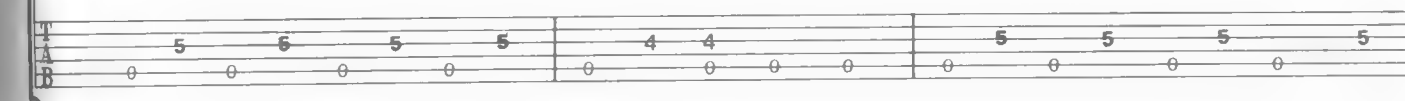


let ring



Did, did, did, did you see the fright-ened ones?

Did, did, did, did you hear the

*To Coda*

(B/A)

(Am)

(B/A)

(Am)



fall - ing bombs?

Did, did, did, did you ev - er won - der why we had to run for



(A7) (G/A) (D/A) (Em/A) (D/A) (C/A)

shel - ter when the prom - ise of a brave new world un-furled be - neath a

(Bm+5) (D) N.C.

clear blue sky?

*D.S. al Coda*  $\Phi$

$\Phi$  Coda (Am) (B/A)

The flames are all long gone,

(C) (C#) (D)

but the pain — lin - gers on. —

Chorus  
D A/D A7(no 3rd)/D D

Good - bye, blue — sky, —

Guitar 1 repeats previous measure

A/D A7(no 3rd)/D D C/D

Good - bye, — blue - sky, — good - bye, —

D C/D

good - bye. —

TAB

0 0 0 7 5 0 0 0 0 5 0 0 0 0

N.C. (D)

TAB

5 4 5 0 5 4 5 4 5 4 5 0 5 4 5 4 5 4 5 0 5 4 5 4

Segue to "Empty Spaces"

fade out

TAB

5 4 5 0 5 4 5 4 5 4 5 0 5 4 5 4 5 4 5 0 5 4 5 4

# Empty Spaces / What shall we do now . ?

Words & Music by  
ROGER WATERS

Moderately slow ♩ = 95

N.C.

with electronic rhythm loop  
and airport terminal effects

< *p* vibrato bar throughout  
with distortion

with feedback at octave

vibrato bar



with feedback at octave

B5  
8va

*f*

with distortion and echo repeats

vibrato bar

19 17 19 19 1/2 19

*f*

19 17 19 19 1/2 19

F#5

8va

B5

First system of musical notation, measures 14-19. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments (wavy lines) and a dashed line labeled "8va" indicating an octave shift. The bottom staff is in bass clef and contains fingerings: 14, 17, 14, 17, (14), 17, 17, 19, 19, and 19, 18. A first finger (1) is indicated above the final measure.

Second system of musical notation, measures 20-21. The top staff is in treble clef with a key signature of two sharps. It contains two measures of sustained chords, each marked with a "v" (vibrato) and a slur. The bottom staff is in bass clef and contains two measures of sustained chords, also marked with a "v".

Third system of musical notation, measures 22-27. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with ornaments and a dashed line labeled "8va". The bottom staff is in bass clef and contains fingerings: 19, 18, 19, 19, 14, 17, 14, 17, and 17. A first finger (1) is indicated above the final measure.

Fourth system of musical notation, measures 28-29. The top staff is in treble clef with a key signature of two sharps. It contains two measures of sustained chords, each marked with a "v" and a slur. The bottom staff is in bass clef and contains two measures of sustained chords, also marked with a "v".

E5  
8va -

17 14  $\frac{1}{2}$  14 15

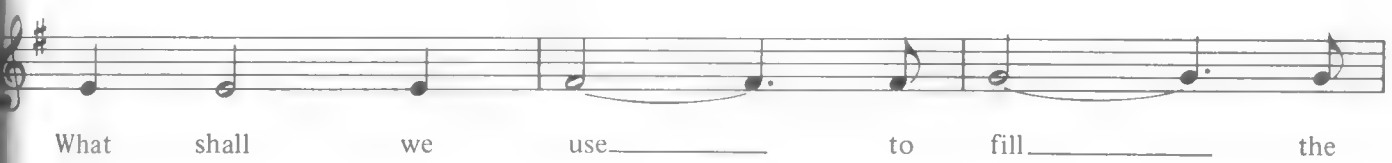
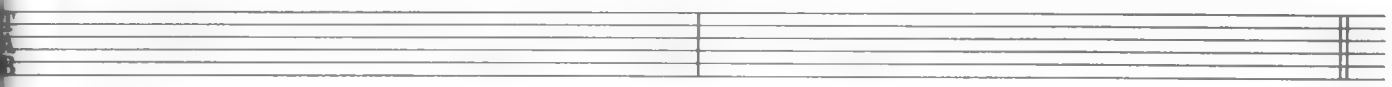
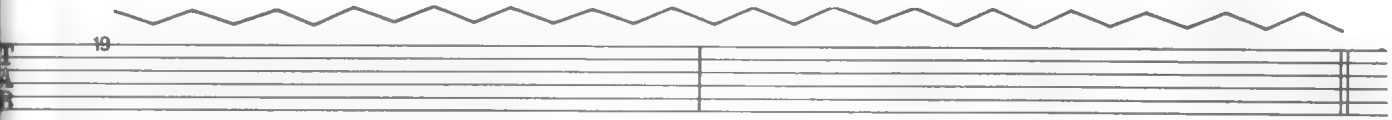
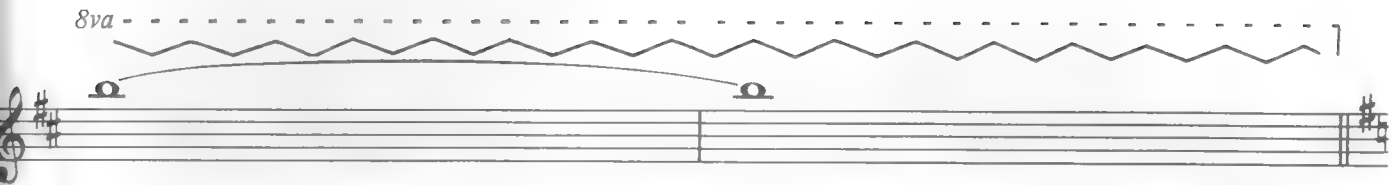
4 6 7

8va -

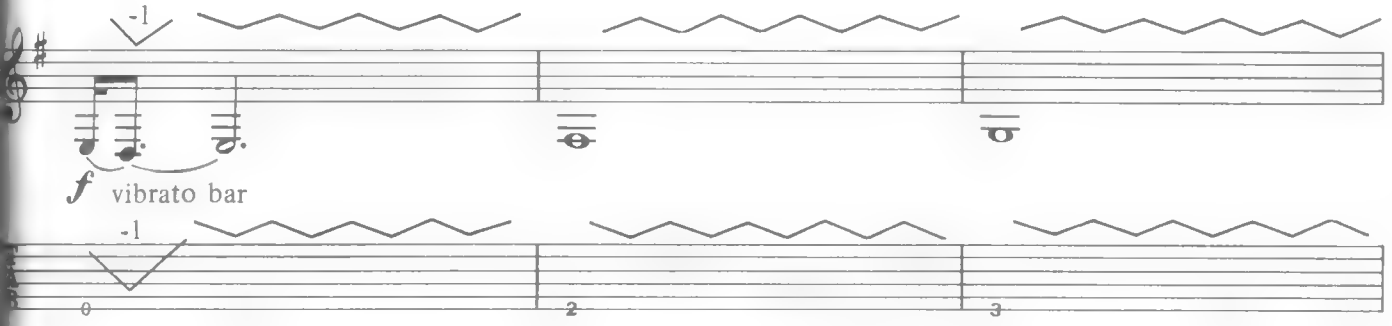
17 17-19 19 19 19 17-19

9 11

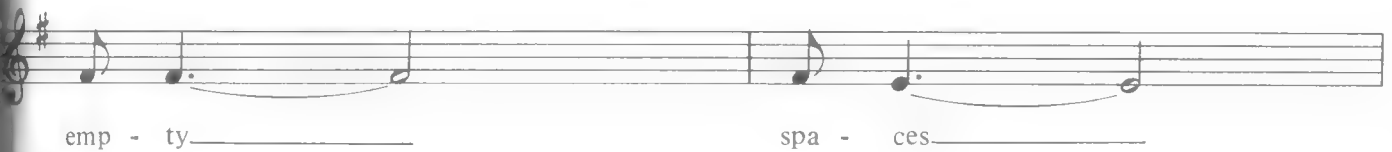
8va -



What shall we use \_\_\_\_\_ to fill \_\_\_\_\_ the



*f* vibrato bar



emp - ty \_\_\_\_\_ spa - ces \_\_\_\_\_



vibrato bar

Where \_\_\_\_\_ we used to talk? \_\_\_\_\_

T  
A  
B 2 2 3

How shall I \_\_\_\_\_

vibrato bar slow release

T  
A  
B 2 3 2 0 0

fill \_\_\_\_\_ the fi - nal \_\_\_\_\_

T  
A  
B 2 3

pla - ces? How should I \_\_\_\_\_

vibrato bar slow, even release

2 2 3 2 x 0

\_\_\_\_\_ com - plete the wall? \_\_\_\_\_

2 3 2 x 0

# Young Lust

Moderately ♩ = 95

Verse 1

(F.5)

N.C.

Words by ROGER WATERS  
Music by DAVID GILMOUR/ROGER WATERS

A

I am just a new boy,

electric guitar 1  
let ring

TAB: 0 0 2 4 3 0 0 0

E5  
stran - ger in this town.

let ring  
P.M.

with feedback at fifteenth

TAB: (2) (2) 2 4 3 0 2 1

E5 N.C.  
Where are all the good times?

let ring  
P.H.

P.H.

TAB: (2) (2) 2 4 3 0 2 2



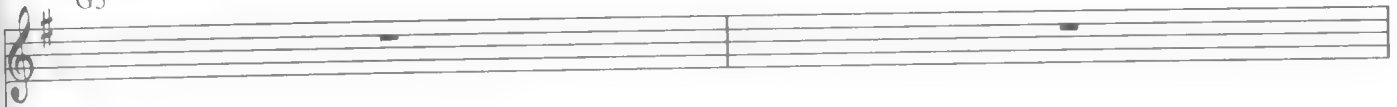
Who's gon - na show this strang - er a - round. \_\_\_\_\_



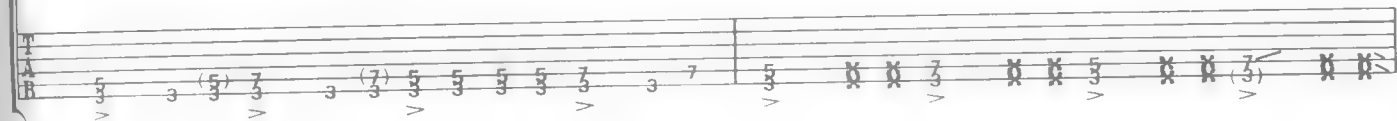
let ring



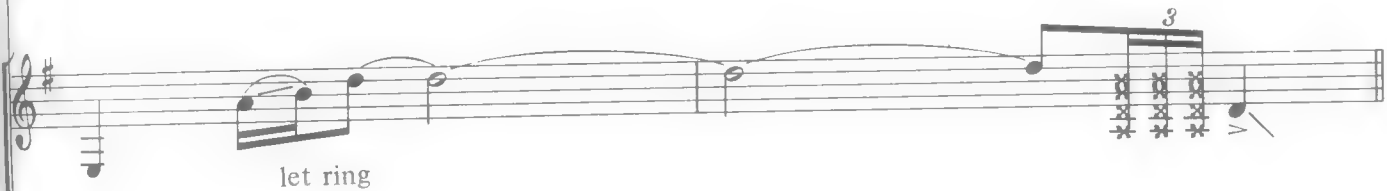
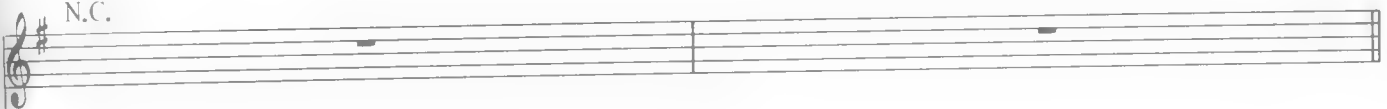
Pre-chorus  
G5



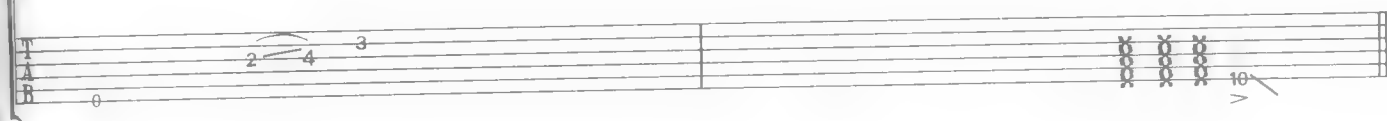
P.M. - | P.M. - | P.M. - | P.M. - |



(E5)  
N.C.



let ring





Chorus  
Am

Ooh, \_\_\_\_\_ I need a dir- ty wom-

P.M.

an \_\_\_\_\_ I need a dir - ty girl,

P.M. P.M. P.M.

Ooh \_\_\_\_\_ I need a dir - ty girl,

(E5)  
N.C.

N.H.

3

N.H.

12 15

Verse 2  
(E5) N.C.

Will some wom - an in this des - ert land \_\_\_\_\_

let ring

D A

(E5)  
N.C.

make me feel \_\_\_ like a real \_\_\_ man? \_\_\_ Take this

let ring

(E5)

rock 'n' roll \_\_\_\_\_ re - fu - gee, \_\_\_\_\_

let ring

P.M.

(E5)  
N.C.

Ooh babe, set me free. —

let ring P.M. P.M. —

The image shows a musical score for the song "Ooh Babe, Set Me Free" by The Beatles. It includes a vocal melody line and guitar/bass tablature. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line starts with the lyrics "Ooh babe, set me free." followed by a long note. The guitar part features a melodic line with triplets and a half note. The bass part provides a rhythmic accompaniment with various fret numbers and a half note. The score is divided into two systems, with the second system ending with a double bar line and a repeat sign.

Pre-chorus  
G5

P.M. P.M. - † P.M. - † P.M. - † P.M. - † P.M. - † P.M. - †

(E5)  
N.C.

let ring

Chorus  
Am

Ooh, I need a dir - ty

P.M.

G5

G#5

wom - an:

P.M. P.M. - - P.M. - - - - P.M. P.M.

Am

Ooh, \_\_\_\_\_ I need a dir - ty

The first system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a half note chord, and then a series of eighth notes. The middle staff is a guitar line in treble clef, featuring a triplet of eighth notes. The bottom staff is a bass line in bass clef, showing fret numbers 5, 5, 5, 5, 5, and 5.

E5

girl.

The second system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a half note chord, and then a series of eighth notes. The middle staff is a guitar line in treble clef, featuring a triplet of eighth notes. The bottom staff is a bass line in bass clef, showing fret numbers 12, 15, 15, and (15).

Guitar solo

P.M.

The third system contains two staves. The top staff is a guitar solo in treble clef with a key signature of one sharp (F#). It begins with a whole note chord, followed by a half note chord, and then a series of eighth notes. The bottom staff is a bass line in bass clef, showing fret numbers 2, 5, 7, 5, 7, 7, and 7.

Em7

partial P.H.  
slow bend

5 7 10 10 10 18 18 18

electric guitar 2

P.M. - - - | P.M. P.M. - | P.M. P.M. - |

12 12 12 3 1 8 2 2 4 2 8 8 0 12 12

hold bends

12 14 12 15 15 15 15 15 15

P.M. P.M. - - - |

4 2 0 2 2 0 12 12







(E5)

P.M.- partial P.H. P.M.

let ring even slide

Chorus  
Am

Ooh I need a dir - ty wo

P.M.

G5 G#5 Am

- man; Ooh,

P.M. P.M.- P.M.- P.M.- P.M.- P.M.- P.M. P.M.

(E5)  
N.C.

I need a dir - ty girl.

Outro (begin gradual fade)

(E5)  
N.C.

A

(E5)  
N.C.

with telephone effects

let ring

P.M.

P.M.

let ring

D A (E5)  
N.C.

let ring

P.M.

with phone conversation through ending

let ring

even releases

let ring

T  
A  
B

3

1

let ring

T  
A  
B

3

let ring

even bend

1

1

T  
A  
B

Segue to "One of My Turns"

E5

Operator: "This is the United States calling. Are we reaching?" (click)

See, he keeps hanging up,  
And it's a man answering."  
(dial tone)

T  
A  
B

# One of my turns

Words & Music by  
ROGER WATERS

Moderately ♩ = 110

guitar tacet

girl's voice with television sound effects  
and synthesizer drone for approximately 45 seconds

love turns grey,

like the skin of a dy-ing man.

And night af-ter night, we pre-tend it's all right,

but I have grown old-er, and you have grown

cold-er, and noth-ing is ver-y much fun an-y-more,

and I can feel

one of my turns com-ing on. I

feel cold as a ra-zor blade, tight as a

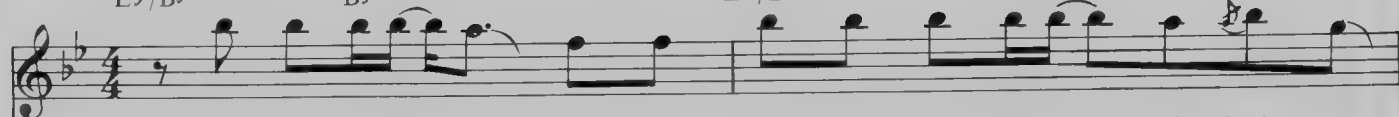
tour-ni-quet, dry as a fu-ner-al drum.

*ritard.*

Half time feel ♩ = 87

E<sup>b</sup>/B<sup>b</sup>B<sup>b</sup>E<sup>b</sup>/B<sup>b</sup>B<sup>b</sup>

C

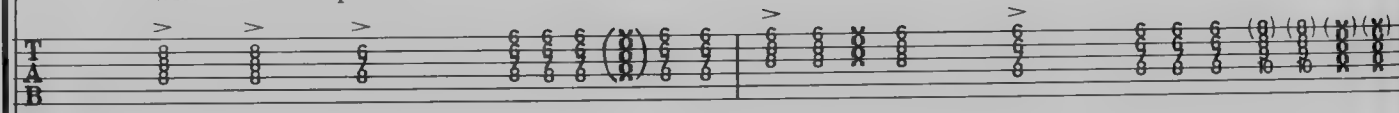


Run to the bed-room, in the suit-case on the left,— you'll find my

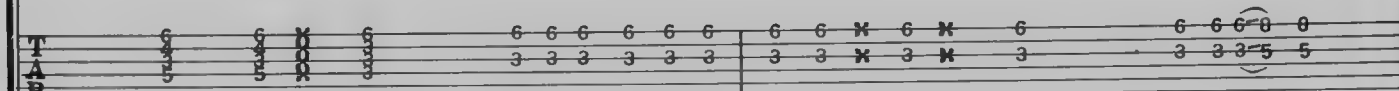
guitar 1

*mf*

with wah-wah pedal



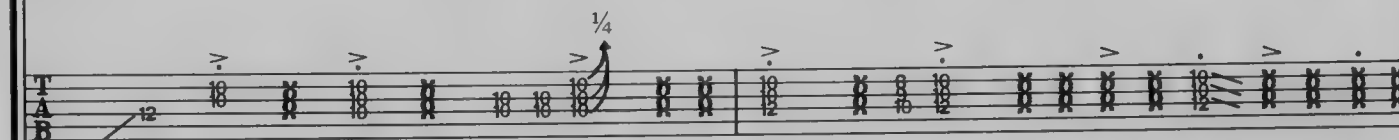
guitar 2



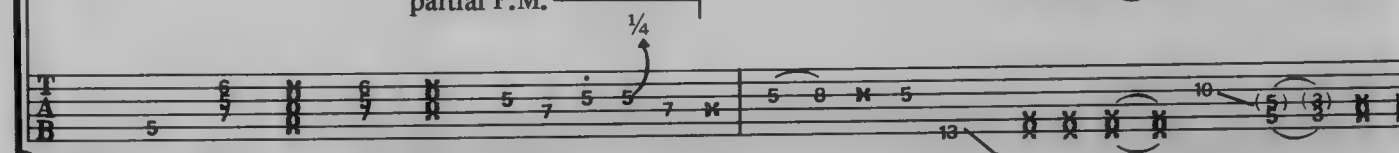
Dm



fav - or - ite axe.—



partial P.M.—



E $\flat$ /B $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$  C

Don't look so fright-ened, this is just a pas-sing phase,— one of

Dm C Dm

my bad days.— Would you

$E^b/B^b$   $B^b$   $E^b/B^b$   $B^b$  C  
 like to watch\_ T. V.? \_\_\_\_\_ Or get be-tween\_ the sheets?\_ Or con - tem -

Dm C Dm  
 plate the si - lent free - way?\_ Would you like some-thing to eat?\_ Would you

$E\flat$   $E\flat$   $B\flat/E\flat$   $E\flat$

like to learn\_ to fly? \_ Would you?\_ Would you

$Dm$

like to see \_ me try? \_



*f* with distortion

Dsus4

TAB

4 4 x x x x x x x 3 3 3 5

*f* with distortion

TAB

(2) 0 0 0 0 0 0 0 0 x x

5 5 5 5 5 5 5 5 x x

C/G G N.C. Guitar solo lead guitar 1 Eb/Bb Bb

even release

$\frac{1}{2}$

TAB

5 0 5 3 0 0 0 7 7 0 7

6

guitar 1

with wah-wah pedal

TAB

0 x 0 x 0 x x 0 x

5 x 5 x 5 x x 5 x

Lead guitar 2 part. The notation shows a melodic line on a single staff with a key signature of one flat (Bb). The chords indicated above the staff are Eb/Bb, B, C, and Dm. The melody consists of eighth and quarter notes, with some measures containing multiple beamed notes. A wavy line indicates a vibrato effect on the final note of the first measure.

[illegible][illegible]

8va- - - - - Eb/Bb Bb

lead guitar 1

even release

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4, then a quarter note F4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a double bar line. The notation is in a simple, clear style, with notes and stems clearly visible.

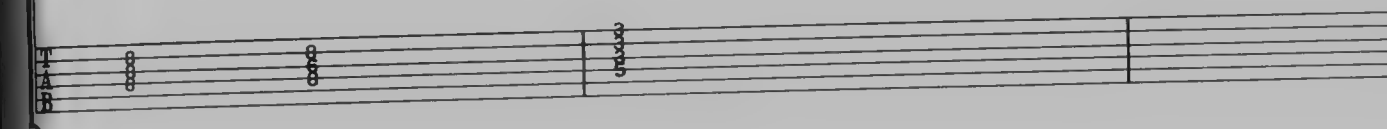
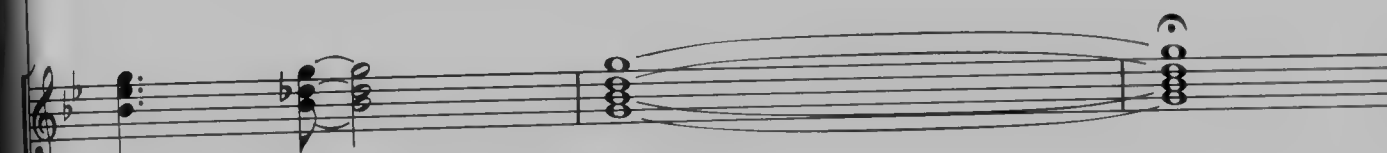
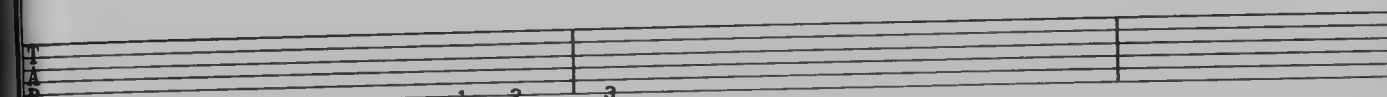
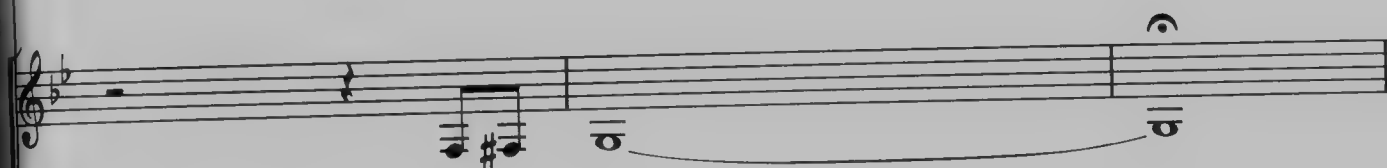
The Rose Tree





think it's time I stopped?

Why are you runnin' a - way?



Fill 1

8va

even release

1

15 15 13 12 11



$D^b \text{maj}7$

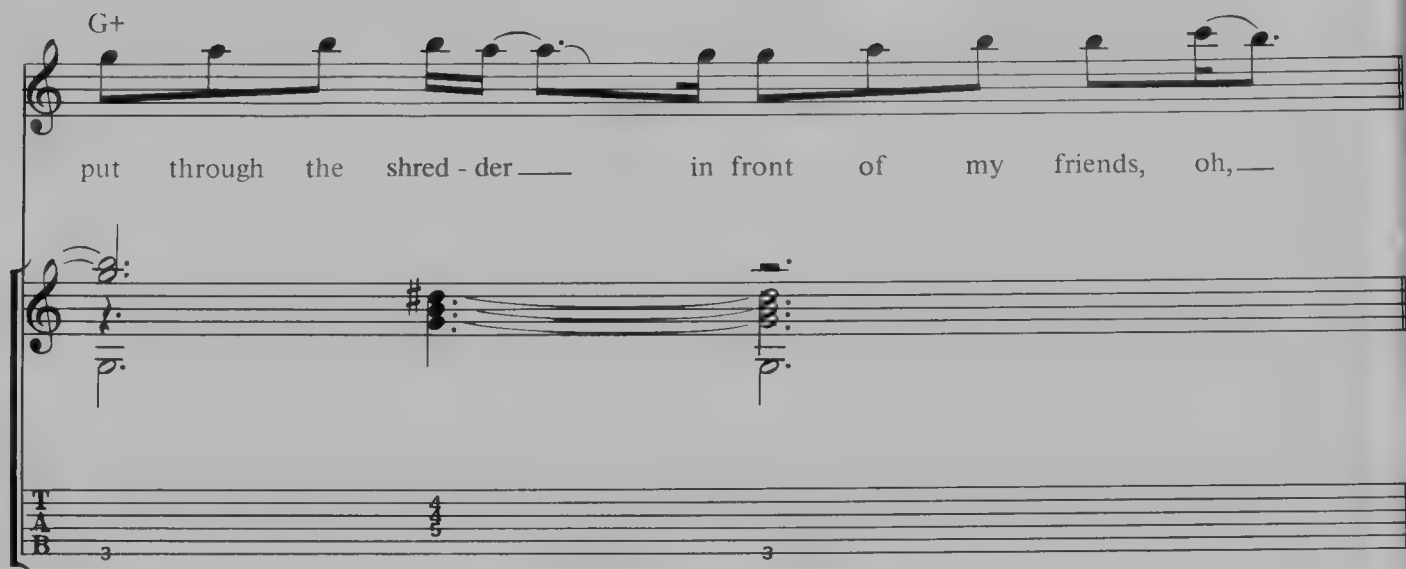
$B^b 9 \text{sus}4$

Don't say it's the end of the road.— Re-

$G$

mem-ber the flow - ers I sent. I need you, babe. To

G+



put through the shred - der — in front of my friends, oh, —

A<sup>b</sup>+ / E



babe, — don't leave me now, —

D<sup>b</sup> maj7



How could you go, —

B $\flat$  9sus4

echo repeats

When you know how I need you, (need you, need you)

G

G+

to beat to a pulp on a Sat - ur - day night? Oh,

A $\flat$ + / E

babe, \_\_\_\_\_ don't leave me now. —



$\text{Db} \text{maj}7$

How can you treat me this

T  
A  
B

4  $\frac{8}{8}$  5 5 4 5

$\text{Bb}9\text{sus}4$

way? Run-ning a - way. —

T  
A  
B

6  $\frac{8}{8}$  4 4 8 4 1 2

G G+

Oh, babe, Why are ya run-nin' a - way? —

T  
A  
B

3  $\frac{7}{8}$  3 3 3

Dm Am

Ooh, \_\_\_\_\_ babe.

electric guitar 2

with distortion with feedback at octave even release

electric guitar 3 with semi-clean tone

electric guitar 4 with clean tone

Dm Am

Ooh, \_\_\_\_\_ babe.

with feedback at octave even release

vibrato bar

The musical score for "Dance in the Wall" by The Beatles is presented in a multi-staff format. The top staff is a vocal line with lyrics "Ooh, \_\_\_\_\_ babe." and a melodic line. The second staff is a guitar line with a melodic line and a tablature line below it. The third staff is a bass line with a melodic line and a tablature line below it. The score includes various musical notations such as chords (Dm, Am), notes, rests, and tablature (TAB). The guitar part features a melodic line with a "vibrato bar" and a "with feedback at octave" instruction. The bass part includes a melodic line and a tablature line with fret numbers. The score is divided into measures by vertical bar lines.

Dm

Am

Ooh, \_\_\_\_\_ babe.

with feedback at octave

even release

1

TAB

5

-1/2

0 3 2 0 3 2 0 3 2 0 3 2 1 2 3 1 2 0 1 2

TAB

3 8

1 2 3

vibrato bar

-1/2

Segue to "Another Brick in the Wall, part 3"

[illegible]

# Another Brick in the Wall, part 3.

Moderately fast ♩ = 103

Verse

Words & Music by  
ROGER WATERS

with television smashing  
sound effects for  
approximately 10 seconds

I don't need — no

Guitar 1

*mf* clean tone with flanging and delay  
P.M. throughout — — — — —

5 5 5 5 5 5 5 5 5 5 5 5

arms a - round — me.

— — — simile

5 5 5 5 5 5 5 5 5 5 5 5

Dm7

arms a - round — me.

— — — simile

5 5 5 5 5 5 5 5 5 5 5 5

Guitar 2

with distortion  
and echo *f*

vibrato bar

5 5 5 5 5 5 5 5 5 5 5 5

18 18

18 18

Dm

And I don't need — no

The first system of music features a vocal line in the upper staff with a Dm chord above it. The lyrics "And I don't need — no" are written below the vocal line. The guitar line (middle staff) consists of eighth notes. The bass line (lower staff) has a wavy line. The double bass line (bottom staff) also has a wavy line.

Dm7

drugs to calm — me.

vibrato bar

The second system of music features a vocal line in the upper staff with a Dm7 chord above it. The lyrics "drugs to calm — me." are written below the vocal line. The guitar line (middle staff) consists of eighth notes. The bass line (lower staff) has a wavy line. The double bass line (bottom staff) also has a wavy line. The text "vibrato bar" is written below the double bass line.

Dm

I have seen — the

vibrato bar

The first system of music spans measures 1 to 4. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, and a quarter note G4 in measure 4. The guitar line consists of eighth-note patterns: G4-A4-B4 in measures 1-2, and A4-B4-C5 in measures 3-4. The bass line consists of eighth-note patterns: G3-A3-B3 in measures 1-2, and A3-B3-C4 in measures 3-4. The vibrato bar section includes a wavy line and a tremolo bar symbol.

writ - ing on — the wall. —

The second system of music spans measures 5 to 8. The vocal line continues with a half note F#4 in measure 5, a quarter note E4 in measure 6, a quarter note D4 in measure 7, and a whole rest in measure 8. The guitar line continues with eighth-note patterns: D4-E4-F#4 in measures 5-6, and E4-F#4-G4 in measures 7-8. The bass line continues with eighth-note patterns: D3-E3-F#3 in measures 5-6, and E3-F#3-G3 in measures 7-8. The vibrato bar section includes a wavy line and a tremolo bar symbol.

Don't think I need

vibrato bar

an - y thing at all.

with Rhythm fill 1 (4 times)

Oh, no,

8va

N.H.  
let ring vibrato bar

Rhythm fill 1

8va

guitar 3

guitar 4 with clean tone and delay

*mf*

24 24 24 24 24 24 24

17 10 17 10 17 10 10



don't think I'll need an-y - thing\_\_ at all. \_\_

Dm

8va

let ring

TAB

with feedback

vibrato bar

TAB

All in all it was

with Rhythm fill 1 (8 times)

with slight feedback

C Dm

all just bricks in the wall.

F

All in all— you were —

C Dm

all just— bricks in the wall!

Play 10 times and fade out

with Rhythm fill 1 (10 times)

vibrato bar

# Goodbye Cruel World

129

Words & Music by  
ROGER WATERS

D

Slowly

Good-bye, cruel world, I'm

leav-ing you to-day. — Good - bye, — Good-bye, — Good - bye.

Good-bye, all you peo-ple, — There's noth-ing you can say To make me

change my mind. — Good - bye.

# Hey you

Words & Music by  
ROGER WATERS

Moderately with half-time feel ♩ = 112

Intro  
acoustic steel string guitar 1 (Capo 3rd fret)

*C#m add9*

actual pitch: *Em add9*

*Bm add9*

*Dm add9*

*mp*

*C#m add9*  
*Em add9*

*Bm add9*  
*Dm add9*

1. 2.

Verse 1

l. Hey

C#m add9  
Em add9

you, Out there in the cold, — Get-ting lone - ly, get-ting old, — Can you

Rhythm figure 1

Gm  
Bm

C#m add9  
Em add9

feel me? Hey you,

[illegible]

The first system of musical notation for 'The Rose Tree' is written on a three-staff system (Treble, Alto, Bass clefs). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with '4' or '6' indicating fingerings.

G#m  
Bm

Stand - ing in the aisles - with itch - y feet and fad - ing smiles, - can you feel - me?

[illegible]

*B*  
*D*

Hey, you!— don't help them to bur-y the

T 4 4 4 4 4 4 2 4 4 2 4 2 2 4 4 2 0  
A 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
B

*E* *B* *A*  
*G* *D* *C*

light. \_\_\_\_\_

end Rhythm figure 1

T 4 5 4 4 0 2 2 2 0 2 2 0 2 2 2 0 0 0  
A 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2  
B

*G#m* *F#m* *C#m add9*  
*Bm* *Am* *Em add9*

Don't give in— with-out a fight.

T 4 4 4 4 4 4 2 2 2 2 2 0 4 0 0 0 0  
A 6 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6  
B

*Bm add9*  
*Dm add9*

Verse 2

2. Hey, \_\_\_\_\_  
acoustic steel  
string guitar 2

divisi

capo off

*Em add9*

you, Out there on your own, — sit-ting na - ked by the phone, — would you

with Rhythm figure 1

*Bm*

*Em add9*

touch me? Hey, — you, with your ear



Bm

— a -gainst\_ the wall, \_ wait-ing for \_\_\_\_ some one to call out, would you touch \_me?\_

Dsus2

Hey, you! — Would you help me to car - ry the

G D C

stone? \_\_\_\_\_

Bm Am Em

O - pen your heart, I'm com-ing home. —

electric guitar 1

*f* with distortion

Guitar solo

electric guitar 2

electric guitar 1

*f*

Solo figure 1

1½

electric guitar 3

*f*

hold bend

slow, even release

hold bend

with feedback at octave

slow, even release

hold bend

3

3

3 3

3

3

1

$\frac{1}{2}$

$\frac{1}{2}$

$\frac{1}{2}$

T

A

B

electric slide guitar  
Em

*mf*

1 ½ 1 ½

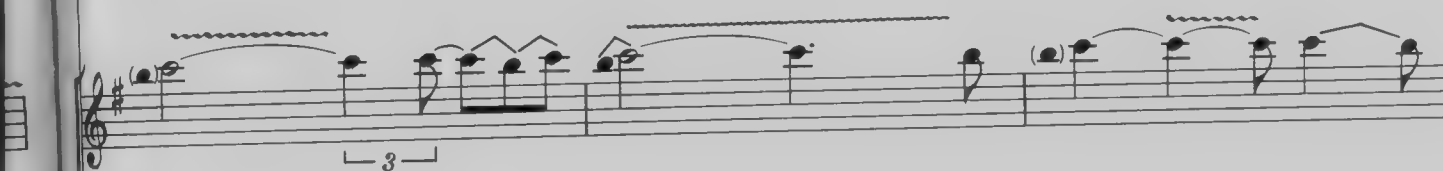
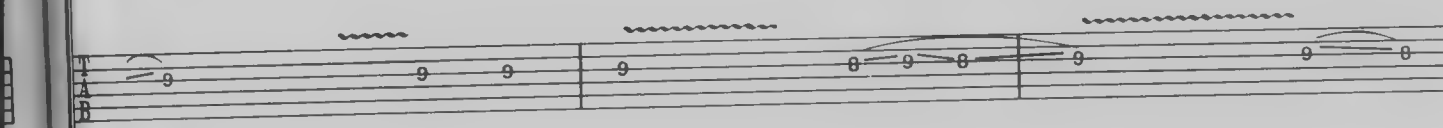
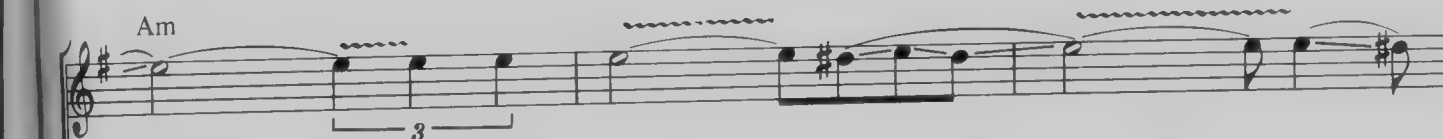
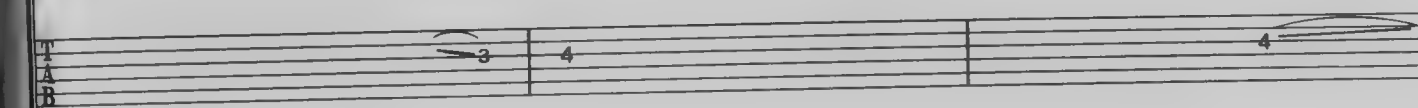
end Solo figure 1 with Solo figure 1 (2 times)

T 5 7 7 7 5 7 7 7 4  
A 0 2 2 2 0 2 2 2  
B 0 2 2 2 0 2 2 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second system features a grand staff with treble, alto, and bass clefs. The treble staff continues the melody with a quarter note G4, a half note A4, and a quarter note B4. The alto and bass staves provide a harmonic accompaniment. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment begins with a quarter rest, followed by a quarter note G3, a half note A3, and a quarter note B3. The alto staff has a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment begins with a quarter rest, followed by a quarter note G3, a half note A3, and a quarter note B3. The score concludes with a double bar line.

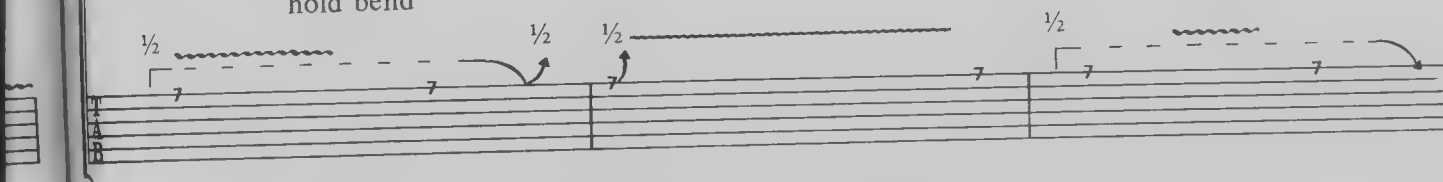


steady gliss



hold bend

hold bend



Em

8va

1/2 1 1 1/2 1 1

Am

8va

1 1 1/2 1 1 1/2

slow, even release

hold bend

steady gliss

steady gliss

acoustic  
steel string  
guitar 3

acoustic steel string guitar 3

But it was on - ly fan - tas - y

acoustic steel guitar 1 and 2 (Capo 3rd fret)

A B add11 E B add11 A

T A B

The wall was too high as you can

B add11 E B add11

let ring let ring

T A B

see. No mat - ter how he tried, he could

A B add11

let ring let ring

T A B

not break free, and the

*E B add11 A*

Worms

Worms ate in - to his brain.

let ring throughout

Chord symbols: D, Em add9, B add11, C#m add9

Tempo/mood: mp

*Bm add9*  
*Dm add9*

The image shows a musical score for a guitar solo. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music is written in a 6/8 time signature. The solo is divided into three measures. The first measure contains a Bm add9 chord, the second a Dm add9 chord, and the third a Bm add9 chord. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'n'), bends (indicated by a curved line), and fret numbers (indicated by numbers 0-4). The bottom staff also includes fret numbers for the bass line.

*C#m add9*  
 Em add9

*Bm add9*  
 Dm add9

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, starting on G4 and ending on G4. The bass staff contains a bass line of eighth notes, starting on E2 and ending on E2. The key signature is one sharp (F#), and the time signature is 4/4. The first measure of the treble staff is marked with 'C#m add9' and the first measure of the bass staff is marked with 'Em add9'. The second measure of the treble staff is marked with 'Bm add9' and the second measure of the bass staff is marked with 'Dm add9'. The third measure of the treble staff is marked with 'C#m add9' and the third measure of the bass staff is marked with 'Em add9'. The fourth measure of the treble staff is marked with 'Bm add9' and the fourth measure of the bass staff is marked with 'Dm add9'. The fifth measure of the treble staff is marked with 'C#m add9' and the fifth measure of the bass staff is marked with 'Em add9'. The sixth measure of the treble staff is marked with 'Bm add9' and the sixth measure of the bass staff is marked with 'Dm add9'.



*C#m add9*  
*Em add9*

Tablature for measures 1-3:  
 Measure 1: T 2, A 4, B 4  
 Measure 2: T 2, A 4, B 4  
 Measure 3: T 2, A 4, B 4

*Bm add9*  
*Dm add9*

*C#m add9*  
*Em add9*

Tablature for measures 4-6:  
 Measure 4: T 2, A 4, B 4  
 Measure 5: T 2, A 4, B 4  
 Measure 6: T 2, A 4, B 4

*Bm add9*  
*Dm add9*

acoustic steel  
string guitar 3

acoustic steel string guitar 1

Tablature for measures 7-9:  
 Measure 7: T 4, A 6, B 6  
 Measure 8: T 2, A 4, B 4  
 Measure 9: T 2, A 4, B 4

Verse 3

*Em add9*

Lyrics: 3. Hey, you, out there on the road, always

acoustic steel string guitar 2

Capo off with Rhythm figure 1

Tablature for measures 13-15:  
 Measure 13: T 2, A 4, B 4  
 Measure 14: T 2, A 4, B 4  
 Measure 15: T 2, A 4, B 4

do-ing what\_you're told,\_ can you help me?\_ Hey,\_

Bm

you, out there be - yond the wall,\_ break - ing

Emadd9

bot - tles in \_\_\_\_ the hall,\_ Can you help me?\_

Bm

musical score system 1

Chorus: Hey you! Don't

Chord: Dsus2

electric guitar 1

with distortion

musical notation includes treble clef, key signature of one sharp (F#), and guitar tablature.

musical score system 2

Chorus: tell me there's no hope at all.

Chords: G, D

musical notation includes treble clef, key signature of one sharp (F#), and guitar tablature.

C

To - geth - er we stand,

Bm 3

Am

di - vid - ed we fall.

Em with echo repeats

steady gliss

10

# Is there anybody out there?

Words & Music by  
ROGER WATERS

Slowly ♩ = 119 (A5) N.C.

television and traffic sound effects  
for approximately 10 seconds

Is there an - y - bod - y

*mp*  
synthesizer drone

out there? Is there an - y - bod - y out there?

Is there an - y - bod - y out there? Ah

(C/F)

T  
A  
B

(Am)  
N.C.



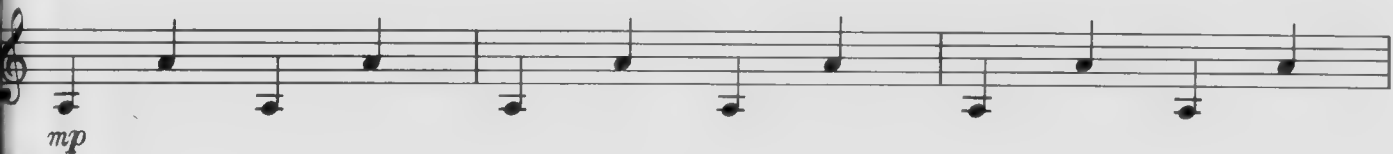
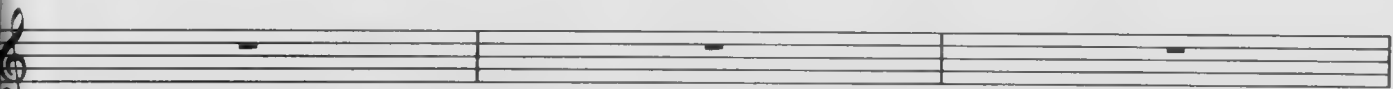
Is there an - y - bod - y out there?



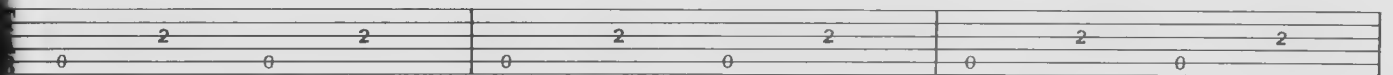
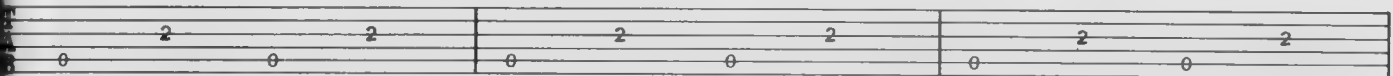
nylon string guitar

*pp*

synthesizer drones the A note



*mp*



Am/E Am/F

*mf*  
let notes ring throughout

TAB: 0 2 0 2 | 2 2 1 0 1 2 2 2 | 3 2 1 0 1 2 3 2

Am/F# Am/F Am/E Am/D

TAB: 4 2 1 0 1 2 4 2 | 3 2 1 0 1 2 3 2 | 2 2 1 0 0 2 1 0

Am/C Am/B Am

*mp*

TAB: 3 2 1 0 2 2 1 0 | 0 2 2 1 0 1 2 2 | 0 2 2 1 2 2 0 2

Am/E

*mp* *mf*

TAB: 0 2 2 1 0 1 2 2 | 0 2 2 1 2 2 0 2 | 2 2 1 0 1 2 2 2

Am/F Am/F# Am/F

3 2 1 0 1 2 3 2 4 2 1 0 1 2 4 2 3 2 1 0 1 2 3 2

F (F/E) Am/D Am/D N.C. Am

rake

3 2 1 2 0 2 1 0 0 2 1 0 1 2 3 2 0 0 2 2 1 0 1 2 2

0 2 2 1 2 2 0 2 0 2 2 1 0 1 2 2 0 2 2 1 0

C G/B Am

3 2 0 1 0 1 0 2 2 0 0 1 3 0 3 1 (2) 2 2 0 0 0 2 5



C

Am

N.C.

Am/E

let ring

let ring

Am/F

Am/F#

Am/F

*mp*

Am/E

Am/D

Am/C

Am/B

Am

mf

ritard.

poco a poco

Segue to "Nobody Home"

# Nobody Home

151

Words & Music by  
ROGER WATERS

Moderately

Am

C

D7

F

Fm

C

E

I've got a lit-tle black book with my po-ems in. I've got a bag with a toothbrush and a

comb in. When I'm a good dog they sometimes throw me a bone in.

I got e - las- tic bands keep- ing my shoes — on. — Got those swollen hand

blues. Got thirt- een chan- nels of shit on the T. V. to choose from.

I've got e - lec-tric light

And I've got — sec-ond

sight. I've got a - maz-ing — pow-ers of ob - serv - a-tion —

Am G Am

D7 E7

And that is how I know When I try to get

C+ C6

through On the tel-e-phone — to you

Fm6 C F C

There'll be — no-bo-dy home.

mp mf

Chords: F, Fm, C, E7, D7, E7, C+, C6, C, D, Fm6, C, F, C

Dynamic markings: *mf*, *f*, *mp*, *mf*

F

C

E

I've got the ob-lig-a-to-ry— Hendrix perm— And the in-ev-i-ta-ble— pin-hole

*f*

E7+ F C

burns All down the front of my fav-our-ite sa-tin shirt.

F C E

I've got nic-o-tine stains on my fin-gers, — I've got a sil-ver spoon on a

F C

chain. — I've got a grand pi-an-o to prop up my mor-tal re-mains. —

F C7

— I've got wild star-ing eyes And I've got a strong urge to

F C

F Fm C E

fly But I've got no-where to fly to, (fly to,

Am D7 G E7 Am  
fly to, fly to.) Oooh Babe,

C D7 Fm6

when I pick up the phone There's still no- bo- dy

C F C F

home. I've got a

C E E7

pair of Go-hill's boots But I got fad-ing roots.

mp mf

# Vera

155

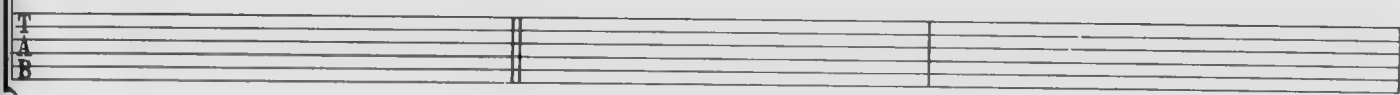
Words & Music by  
ROGER WATERS

Moderately ♩ = 100



with television sound effects  
for approximately 18 seconds

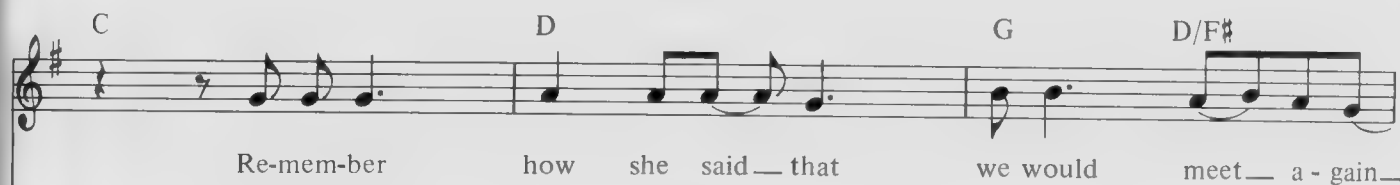
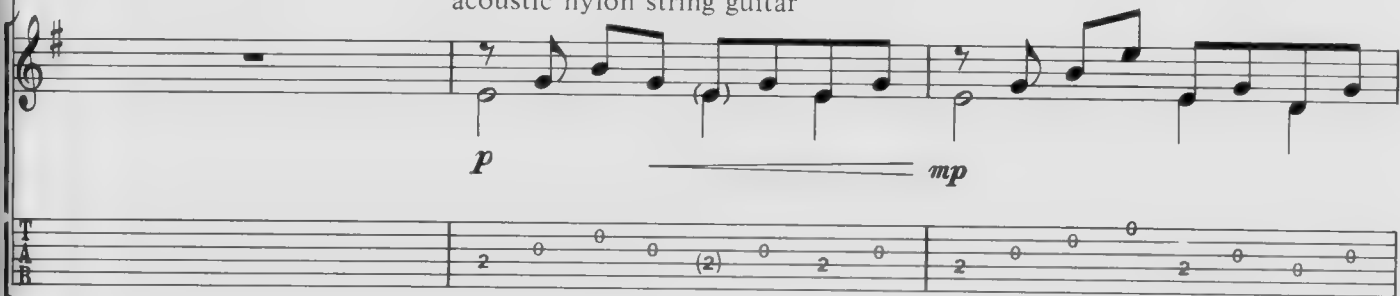
Does an - y - bod - y here re -



acoustic nylon string guitar

*p*

*mp*



C Em

— some sun-ny day. —

let ring throughout

Am7 D G

C Em G

Ve-ra! —

Ve - ra! \_\_\_\_\_ What has be-come of you? \_\_\_\_\_

D Em7

2

Does an - y - bod - y else in here \_\_\_\_\_

Em C D

2 0 0 0 2 0 0 0 3 2 0 1 0 1 3 2 0 2 3 0 0 1 2 3

# Segue to "Bring the Boys Back Home"

feel the way I \_\_\_\_\_ do \_\_\_\_\_

G D/F# C (E5) N.C.

with snare drum (march rhythm)

3 0 0 3 2 3 2 3 (0) 0 1 0 1 0 2 0 2



# Bring the boys back home

Words & Music by  
ROGER WATERS

Slowly

C

D

G

Bring — the boys — back home!

*ff*

Bring the boys — back home.

Don't leave the child-ren — on their own, own,

own. Bring the boys — back home.

Csus4 C D7 Em

# Comfortably Numb

159

Slowly ♩ = 65

Words by ROGER WATERS  
Music by DAVID GILMOUR/ROGER WATERS

Intro  
Bm

Verse 1

Bm with echo repeats

electric slide guitar  
with long echo repeats

1. Hel-lo,

is there an-ybod-y

*mf* slow, even slides throughout

keyboard arranged for guitar

*mf*

in there?

Just nod if you can hear me,

is there

slide guitar  
continues simile

Bsus2 A Asus4 A

an - y-one - home? Come on now, — I hear you're feel-ing down, — well,

G (G/F#) Em7 Bsus2

I can ease your pain — and get you on your feet a - gain. —

A Asus4 A

Re - lax, I'll need some in-for-ma - tion first,

with slide guitar fill 1

G (G#) Em7 Bm7

just the ba - sic facts, — Can you show me where it hurts?

## Pre-chorus

D A

There is — no pain — you are — re - ced - ing. —

## acoustic guitar

## Rhythm figure 1 (keyboard arranged for guitar)

## Slide guitar fill 1

slow, even gliss

[illegible]

C

G

You are on - ly com - ing through-in waves. ——— Your

C G (G7)

lips move — but I can't hear what you've say-ing. When I —

end Rhythm figure 1

D A

— was a child, I — had a fe - ver. — My

with Rhythm figure 1

D A G/B

hands felt just like two balloons.

C G

Now I've got that feel - ing once a - gain. I can't ex-plain, you would not un-

C G

- der stand. This is not how I am.

Chorus  
Asus4

Asus2

A

G/B

Csus2

G5

3

I

have

be-come—

com-f'rta-bly

Rhythm figure 2

D

numb.—

Guitar solo 1

8va

3

D

A

3

rake

vibrato bar

vibrato bar

$\frac{1}{2}$

1

end Rhythm figure 2



First system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and a vibrato bar. The notation includes a "vibrato bar" and a "rake" ornament. The staff is labeled with "D", "8va- 3", "A", and "G/B". The staff is divided into two measures. The first measure contains a vibrato bar and a rake ornament. The second measure contains a rake ornament and a vibrato bar. The staff is labeled with "D", "8va- 3", "A", and "G/B".

Second system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and a vibrato bar. The notation includes a "vibrato bar" and a "rake" ornament. The staff is labeled with "D", "8va- 3", "A", and "G/B". The staff is divided into two measures. The first measure contains a vibrato bar and a rake ornament. The second measure contains a rake ornament and a vibrato bar. The staff is labeled with "D", "8va- 3", "A", and "G/B".

Third system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and a vibrato bar. The notation includes a "vibrato bar" and a "rake" ornament. The staff is labeled with "C", "G", and "vibrato bar". The staff is divided into two measures. The first measure contains a vibrato bar and a rake ornament. The second measure contains a rake ornament and a vibrato bar. The staff is labeled with "C", "G", and "vibrato bar".

Fourth system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#). The staff contains a melodic line with various ornaments and a vibrato bar. The notation includes a "vibrato bar" and a "rake" ornament. The staff is labeled with "C", "G", and "vibrato bar". The staff is divided into two measures. The first measure contains a vibrato bar and a rake ornament. The second measure contains a rake ornament and a vibrato bar. The staff is labeled with "C", "G", and "vibrato bar".

C 8va G

slow, even bend rake

vibrato bar

vibrato bar

Chorus

Asus4 Asus2 A G/B Csus2 G5 D

I \_\_\_\_\_ have be-come — com-f'rta-bly numb. —

with Rhythm figure 2 hold bend

vibrato bar

with feedback at octave

vibrato bar

### Verse 2

Bsus2

Asus2

O. K.

just a lit-tle pin - prick,

there'll be no more

G

(G/F#) Em7

Bsus2

ah! \_\_\_\_\_

But you may feel a lit - tle sick.

Can you

Asus2

stand up?

I do be-lieve it's work-ing,

good,

That-'ll keep you

G Em7 Bsus2

go-ing through the show,— come on, it's time—to go.

Pre-chorus (with Rhythm figure 1)

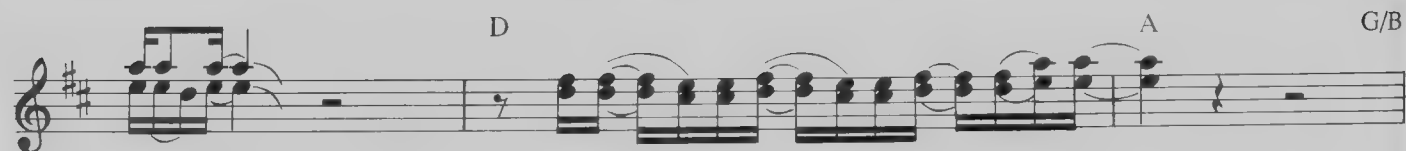
There is \_\_\_\_ no pain \_\_\_\_ you are \_\_\_\_ re - ced - ing. \_\_\_\_

A dis - tant ship, smoke on — the ho - ri - zon, —

C G

You are on - ly com - ing through \_ in \_ waves, \_ Your

lips move— but I can't hear what you're say-ing. When I was a child I caught a



fleet-ing-glimpse

out of the cor - ner of my-eye.

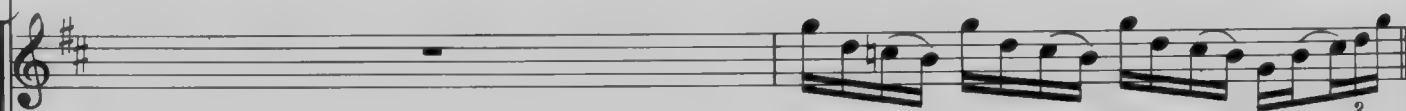


I turned to look, but it was gone

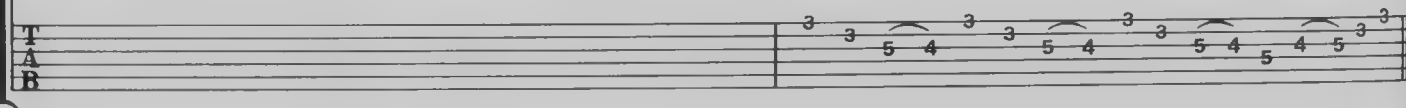
I can-not put my fin - ger on



it now. The child is grown, the dream is gone.



(use for last bar of Rhythm figure 1)



## Chorus

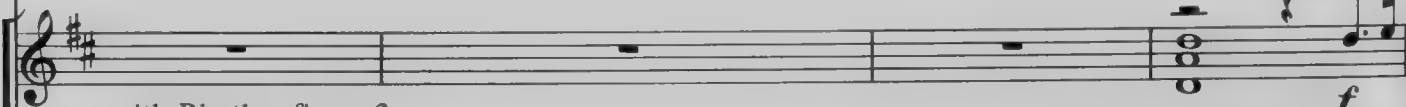
Asus4 Asus2 A G/B Csus2

G5

D



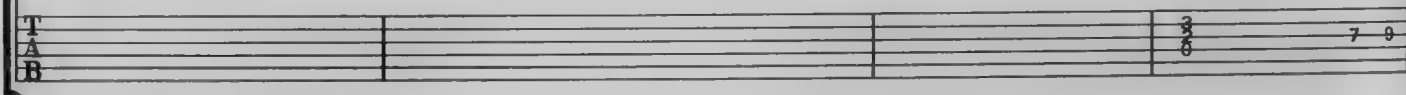
I have be-come com-f'rta-bly numb.



with Rhythm figure 2

electric guitar

divisi

f  
A.H.  
with  
distortion

## Guitar solo 2

[illegible]

B5

D5 B5

A5

6

with feedback at octave and twelfth

rake

$\frac{1}{2}$

$\frac{1}{4}$

9 (9) 7 9

10 7 9 7 9 7

9

9 7 7 9 7

9 7 9

7 7 9

with feedback at  
octave and twelfth rake

The musical score for 'The Rose Tree' is presented on a grand staff with two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff is in the key of D major (two sharps) and contains a single measure with a half note G4 and a half note A4. The bass staff contains a single measure with a half note D3 and a half note G2. The second system also consists of a treble clef staff and a bass clef staff. The treble staff contains a single measure with a half note B4 and a half note C5. The bass staff contains a single measure with a half note A2 and a half note D3. The piece concludes with a double bar line.

G5 D/F# Em B5

1/2 1 1 1 1 1/4

9 7 10 7 10 9 9 7 10 7 9 9 9 7 9 7 9 8 7 5 7 5

T 3 3 2 4

A 3 3 2 4

B 3 3 2 4

A5

1 1 partial A.H. partial A.H.

1/4

7 7 7 x 9 7 (7)10 7 9 9 (9)7 8 9 7 9 9 7 5 7 5 7 5 7 5 7 7 7 > > >

T 4 4 4 2 2 2 3 8

A 4 4 4 2 2 2 3 8

B 4 4 4 2 2 2 3 8

The musical score is written for guitar and consists of three staves. The top staff is the melody line, written in treble clef with a key signature of two sharps (F# and C#). It features a series of chords and melodic lines, with fingerings indicated by numbers 1-3. The chords are labeled A5, G5, and D/F# Em. The middle staff is the bass line, written in bass clef, showing fingerings for the left hand (A.H.) and right hand (P.M.). The bottom staff is a fretboard diagram showing the fret positions for the strings.





The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is written in a style that includes many accidentals and complex rhythms. The title "The Rose Tree" is written in a decorative font at the top right. The lyrics "The Rose Tree" are written below the bottom staff. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 21. The music is written in a style that includes many accidentals and complex rhythms. The title "The Rose Tree" is written in a decorative font at the top right. The lyrics "The Rose Tree" are written below the bottom staff. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 21.

8va- A5 G5 D/F# Em

3

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  1 1  $\frac{1}{4}$

21 21 21 19 21 19 x17 17 17 17 17 (17) 15 16 17 15 17

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a four-part vocal harmony on a four-staff system. The key signature is one sharp (F#), and the time signature is common time (C). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The harmony consists of four parts: Soprano, Alto, Tenor, and Bass. The Soprano part starts on G4, the Alto on F#4, the Tenor on E4, and the Bass on D4. The melody continues with a half note C5, followed by a half note D5, and then a half note E5. The harmony follows the melody with appropriate intervals. The score ends with a double bar line.

The image shows a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line and a guitar line. The vocal line is in G major and 4/4 time, with lyrics "The wind is in the trees". The guitar line is in G major and 4/4 time, with lyrics "The wind is in the trees". The score includes a "rake" section and a "vibrato bar" section.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody, and the second system contains the next five measures. The melody is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/2 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second system continues with: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half). The lyrics 'The Rose Tree' are written below the first five measures, and 'The Rose Tree' is written below the last three measures of the second system.

A musical score for the song 'The Rose Tree'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The word 'The' is under C4, 'Rose' is under D4, 'Tree' is under E4, and 'The Rose Tree' is under the remaining notes.

B5

fade out

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The bottom staff is in bass clef and provides a harmonic accompaniment using a 4/2 time signature, with notes beamed in pairs. A double bar line is present in the middle of both staves, and a fermata is placed over the final note of the melody.

# The Show must go on.

Words & Music by  
ROGER WATERS

Slowly ♩ = 64

acoustic guitar

TAB

Ah, Ooh, Ah, ooh.

Ah,

Ooh Ma, Ooh Pa, Must the show go on?

D D/AG/B C G C

G5 (D) N.C. (Bm6/D)

Ooh Pa, (take me home. \_\_\_\_\_  
take me home. \_\_\_\_\_  
take me home. \_\_\_\_\_)

let ring

(D) (Bm6/D) Cmaj7

Ooh, (Ma, let me go! \_\_\_\_\_  
let me go! \_\_\_\_\_  
let me go! \_\_\_\_\_)

There must be some mis-take, — I did - n't

mean to let — them take a - way my soul. Am I too old? Is it too —

G C G D D/A G/B

late? Ooh Ma, \_\_\_\_\_

C Cadd9 D D/A G/B C

Ooh Pa! Where has the feel-ing gone? Ooh Ma, \_\_\_\_\_ Ooh Pa! Will I re-mem-ber the songs?

D Gsus2 C a capella N.C. 3

Ooh \_\_\_\_\_ ah! The show must go on! \_\_\_\_\_

In the Flesh

Words & Music by  
**ROGER WATERS**

Slowly  = 151

## Intro

electric guitar 1

N.C.

= (drumstick clicks)

(high-hat)

*f* with distortion

let ring

D

E/D

mf

F/D

E/D

D

E/D



F, D G/D A (A/C#) (Bm) (A)

*f* slow release

TAB

electric guitar 2

*mf* with distortion slow release

TAB

D/F# (D) (A/C#) (E/B) A (A/C#) (Bm) (A)

slow release

slow release

slow release

slow release

TAB

slow release

Bm      (D)      (A/C#)      (E/B)      C#m      D      (A/C#)      To Coda

slow release      slow release

$\frac{1}{2}$       1

2    x    4    4    2    3    4    x    5    5    4    12

The musical notation for the 'slow release' section is shown in two parts. The top part is a single melodic line in treble clef, key of D major (indicated by two sharps). It features a series of notes with wavy lines above them, suggesting a sustained or 'fading' sound. The bottom part is a bass line in bass clef, showing fingerings (1, 2, 3) and a 'slow release' instruction. The notes are 7, 9, 7, 8, 9, 11, and 9, with wavy lines above the first few notes.

E

Ah, \_\_\_\_\_

electric guitar 3

P.M.

let ring

*mp* let chords ring throughout

with clean tone and phase shifter

D

Ah, \_\_\_\_\_

Doot, doo,

A

Ah, \_\_\_\_\_

ooh.

D

Ah, \_\_\_\_\_

A  
Ah, \_\_\_\_\_

Doot, doo, ooh. \_\_\_\_\_

0 2 3 2 3 2 0 2 2 2 2 2 0 2 2 2 2 2

Bm  
Ah, \_\_\_\_\_

C#m  
Ah, \_\_\_\_\_

Ooh, \_\_\_\_\_ Doo, doo, doo. \_\_\_\_\_

2 4 4 3 4 4 2 4 4 3 4 4 4 6 6 5 6 6

E  
Ah \_\_\_\_\_

4 6 6 5 6 6 0 2 1 0 0 1 0 2 1 0 0 1

## Verse 1

A

So ya thought ya might like to go to the show,—

*mp*  
let ring throughout

D

A

to feel the warm thrill of con-fu-sion, that

D

space-ca-det glow.

A

I've got some bad

Bm

news for you, sun-shine. Pink is-n't well. — He stayed back at the hot - el and they've

C#m E

sent us a-long as a sur-ro-gate band. — We're gon - na find out where you

Verse 2  
A

fans real - ly stand. — Are there an-y queers in the thea-tre to-night? Get 'em

*mf*

up a-against the wall. (Choir:) Get them all! There's one in the spot-light. He don't

T 0 2 3 2 3 2

A 0 2 3 2 3 2

B 0 2 2 2 2 2

look right to me. Get him up a-against the wall. And Get them!

T 0 2 2 2 2 2

A 0 2 3 2 3 2

B 0 2 3 2 3 2

that one looks Jew-ish,— and that one's a coon.— Who let all this riff raff—

T 0 2 2 2 2 2

A 0 2 2 2 2 2

B 2 4 4 3 4 4

in - to the room? — There's one smok-ing a joint, — and an -

C#m

2 4 4 3 4 4 4 6 6 5 6 6

oth-er with spots. If I had my way — I'd have all — of them —

E5

with distortion

4 6 6 5 12

A D.S. & al Coda

Shot!

even release

1 2 2 0 2

Coda

E5 A5 on cue

rall.

2 2 2 2 2 2 2 2 2 2 2 2



# Run like Hell.

Free time  
guitar 1  
N.C.

Words by ROGER WATERS  
Music by DAVID GILMOUR/ROGER WATERS

*mf* 3 with flanging and delay

TAB

Moderately fast ♩ = 116

N.C.

guitars 1 and 2

guitar 2

*f* with delay  
P.M. throughout

TAB

drums enter

TAB

TAB

guitar 3  
( $\text{C} = \text{D}$ )

guitar 4  
( $\text{C} = \text{D}$ )

*f*

D A/D

with semi-clean tone and flanging

guitar 1

*mf* P.M. throughout

G/D D

To Coda 2

**System 1:** Treble clef, key signature of one sharp (F#), common time. Chords: A/D, G/D. Sustain mark.

**System 2:** Treble clef, key signature of one sharp (F#), common time. Chord: D. Sustain mark.

**System 3:** Treble clef, key signature of one sharp (F#), common time. Chord: A. Sustain mark.

**System 4:** Treble clef, key signature of one sharp (F#), common time. Chord: A. Sustain mark.

First system of guitar notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Second system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Third system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Fourth system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: D, A/D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Fifth system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Sixth system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Seventh system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Eighth system of guitar notation. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' above it. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of chords: G/D, D, and D. Each chord is marked with a 'V' below it. The notation includes a double bar line and a repeat sign.

Sheet music for guitar, featuring a treble clef staff and two tablature staves (TAB) for the guitar. The key signature is one sharp (F#).

The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature. It features a series of chords: A/D, G/D, and A. The tablature staves show the corresponding fretting patterns for these chords.

The second system continues the melodic line in the treble staff, consisting of eighth notes. The tablature staves show the fretting patterns for these notes.

The third system features a treble staff with a key signature of one sharp (F#) and a common time signature. It includes a series of chords: D, and a final chord. The tablature staves show the corresponding fretting patterns for these chords.

The fourth system continues the melodic line in the treble staff, consisting of eighth notes. The tablature staves show the fretting patterns for these notes.

Run,                      run,                      run,                      run,

guitar 3 (⑥ = D)

guitar 3 (E = D)

guitar 4 (E = E)

P.M. throughout

simile

P.M. throughout - - - - - simile

guitars 1 and 2

guitar 1 and 2

P.M. throughout - - - - - simile

[illegible]

run, run, run, run,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a guitar line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a 'd' time signature, indicating a common time (C) signature. The melody is simple, with notes and rests. The guitar line is written on a single staff with a treble clef and a key signature of one flat. It features a series of chords and single notes, with a '5' indicating a fifth fret. The second system continues the vocal and guitar parts, with the vocal line ending on a final note and the guitar line concluding with a series of chords and a final '5' indicating the fifth fret.

The first system of musical notation for 'The Little Boat' is written on a three-staff system (Soprano, Alto, Bass). The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the Soprano staff, starting on a whole note G4 and moving to a half note F4. The Alto and Bass staves provide harmonic support with chords and single notes. The system ends with a double bar line.

D5

run, run, run, run,

run, run, run, run. You bet-ter

Em Verse 1, 2\*

make your face up with your fa - vor - ite dis - guise with your  
run all day and run all night and

\*synthesizer solo on 5

Fmaj9<sup>b</sup>5

but - ton down lips and your roll - er blind eyes, with your  
keep your dir - ty feel - ings deep in side, and if you're



Em

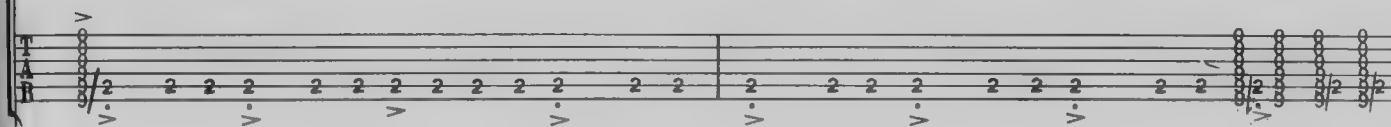
emp - ty smile — and your hun - gry heart — feel the  
tak - ing your girl — friend out to - night — you'd bet - ter

Cmaj7

bile ris - ing from your guil - ty past, — with your  
park the car — well out of sight, — 'cause if they



nerves in tat - ters as the cock - le shell - shat - ters and the  
catch you in the back seat tryin' to pick her \_\_\_\_\_ locks they're gon - na



Em

To Coda 1



ham - mers bat - ter down your door, — you bet - ter  
send you back to moth - er in a card - board box, — you bet - ter



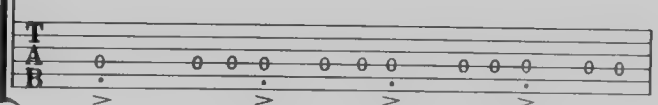
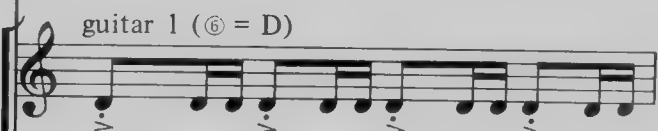
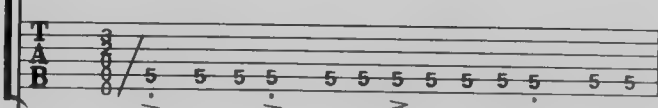
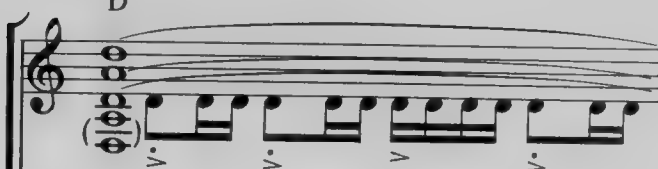
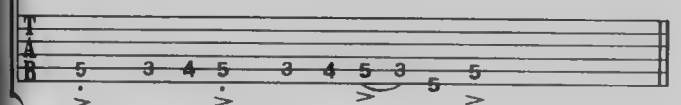
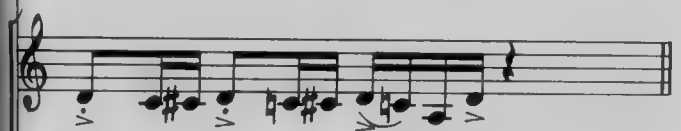
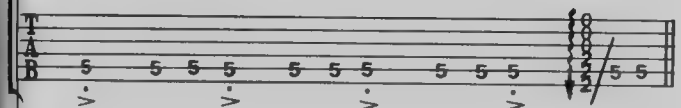
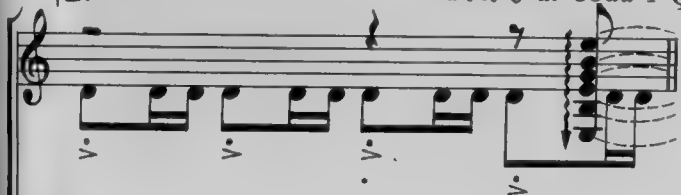


2.

*D.S. al Coda 1*

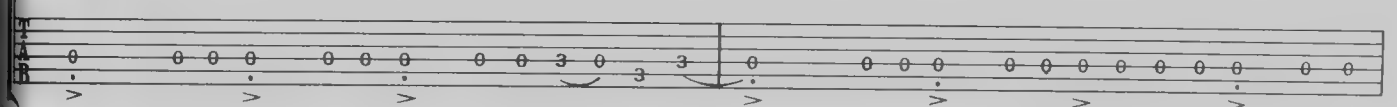
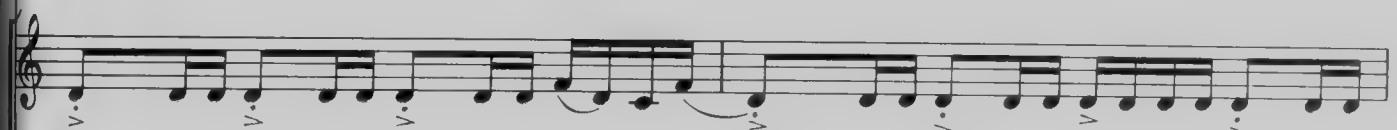
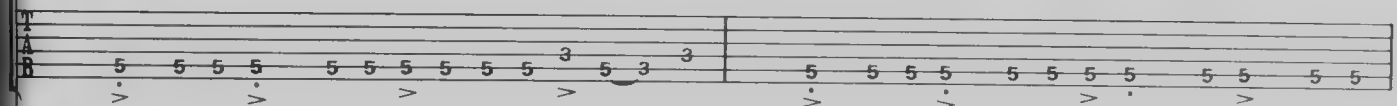
Coda

D



guitar 1 (♮ = D)

P.M. - - - - -



P.M. - - - - -

The first system consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B-flat4, an eighth note on C5, a dotted quarter note on D5, and an eighth note on E5. The second measure has a dotted quarter note on D5, an eighth note on E5, a dotted quarter note on F5, an eighth note on G5, a dotted quarter note on A5, and an eighth note on B5. The bottom staff is a guitar tablature with six lines. It contains two measures of numbers. The first measure has the numbers 5, 5, 5, 5, 5, 5. The second measure has the numbers 3, 5, 5, 5, 5, 5. There are vertical lines between the measures and at the end of the system.

The second system consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B-flat4, an eighth note on C5, a dotted quarter note on D5, and an eighth note on E5. The second measure has a dotted quarter note on D5, an eighth note on E5, a dotted quarter note on F5, an eighth note on G5, a dotted quarter note on A5, and an eighth note on B5. The bottom staff is a guitar tablature with six lines. It contains two measures of numbers. The first measure has the numbers 0, 0, 0, 0, 0, 0. The second measure has the numbers 0, 0, 0, 0, 0, 0. There are vertical lines between the measures and at the end of the system.

The third system consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B-flat4, an eighth note on C5, a dotted quarter note on D5, and an eighth note on E5. The second measure has a dotted quarter note on D5, an eighth note on E5, a dotted quarter note on F5, an eighth note on G5, a dotted quarter note on A5, and an eighth note on B5. The bottom staff is a guitar tablature with six lines. It contains two measures of numbers. The first measure has the numbers 5, 5, 5, 5, 5, 5. The second measure has the numbers 5, 5, 5, 5, 5, 5. There are vertical lines between the measures and at the end of the system.

The fourth system consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a dotted quarter note on G4, an eighth note on A4, a dotted quarter note on B-flat4, an eighth note on C5, a dotted quarter note on D5, and an eighth note on E5. The second measure has a dotted quarter note on D5, an eighth note on E5, a dotted quarter note on F5, an eighth note on G5, a dotted quarter note on A5, and an eighth note on B5. The bottom staff is a guitar tablature with six lines. It contains two measures of numbers. The first measure has the numbers 0, 0, 0, 0, 0, 0. The second measure has the numbers 0, 0, 0, 0, 0, 0. There are vertical lines between the measures and at the end of the system.

with Fill 1

P.M. - - - - - | P.M. - - - - -

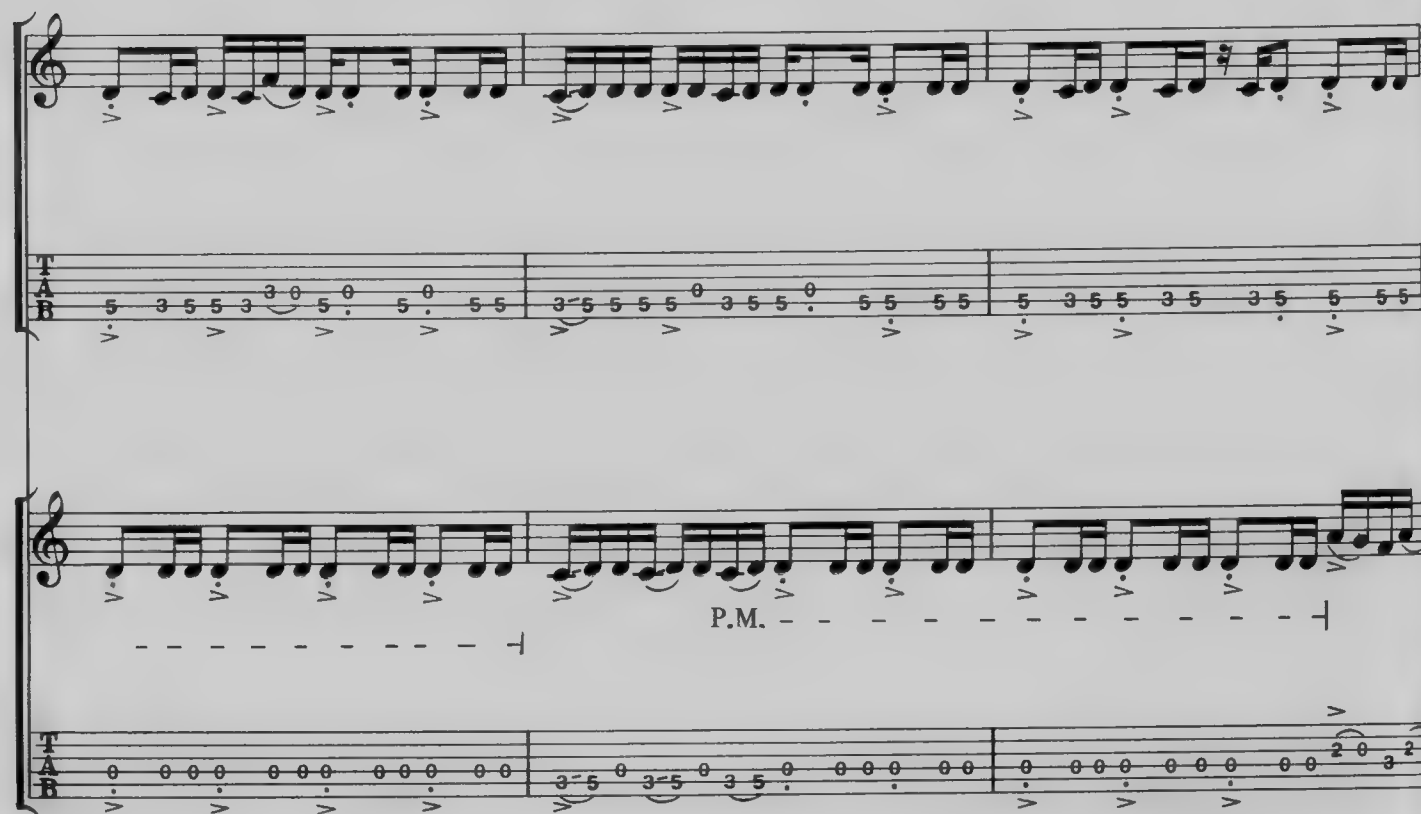
Fill 1

8va - - -

with delay



System 1: Treble clef staff with a melodic line. Below it, a guitar tablature staff with strings T, A, B. The tablature contains numbers 5, 3, 5, 5, 3, 5, 5, 3, (5), 5, 5, 5, 3, 5, 5, 3, 5, 3, 0, 3, 5, 3, 5, 5, 3, 3, 5, 3, 5. A 1/4 note is indicated above the 3rd measure of the tablature. Below the tablature, a piano (P.M.) line with a dashed line and a bar line.



System 2: Treble clef staff with a melodic line. Below it, a guitar tablature staff with strings T, A, B. The tablature contains numbers 5, 3, 5, 5, 3, 0, 5, 5, 5, 5, 5, 0, 3, 5, 5, 5, 5, 5, 5, 5, 5, 3, 5, 5, 3, 5, 5, 5, 5, 5. Below the tablature, a piano (P.M.) line with a dashed line and a bar line.

First system of music, measures 1-8. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are bass clefs. The bottom staff is a grand staff (treble and bass clef). The music features a melodic line in the treble and a bass line in the bass. There are various musical notations including notes, rests, and dynamic markings like *ritard.* and *poco a poco*.

 $\text{Coda 2}$ 

Second system of music, measures 9-16. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are bass clefs. The bottom staff is a grand staff (treble and bass clef). The music features a melodic line in the treble and a bass line in the bass. There are various musical notations including notes, rests, and dynamic markings like *ritard.* and *poco a poco*. The section is marked *Coda 2* and includes a *crescendo* marking.

*crescendo ritard. poco a poco*

*crescendo*

*end P.M. ritard. poco a poco*



# Waiting for the Worms.

Words & Music by  
ROGER WATERS

Moderately ♩ = 76

Intro

crowd chanting sound effects for approximately 5 seconds

Ein, zwei, drei, a-ha! Aah, \_\_\_\_\_ Ooh, \_\_\_\_\_

*f* with distortion

Aah, \_\_\_\_\_ You can-not reach me now. Ooh, \_\_\_\_\_ no mat-ter how you Aah, \_\_\_\_\_

try. Good-bye, cruel world, it's o-ver. Walk on

TAB

G5

Verse 1

by. 1. Sit-ting in a bunk-er

V

V

N.C. (C) (G/B)

here be-hind my wall,

slide guitar

mp

with flanging and delay (fade in with volume pedal)

(Am) (G) C5

Wait-ing for the worms to come. Worms to come.

guitar 1

f

Verse 2 (G) N.C.

2. In per-fect i - so-la - tion here be-hind— my wall—

slide guitar

*<mf* with flanging and delay  
(fade in with volume pedal)

TAB 3 3 2

(C) (G/B) (Am)

Wait - ing for — the

TAB 3 7-8 8-7-5

(G) (C) drum fill

worms — (worms to come!)

TAB 3 3

A5 (G5) N.C. A5 (G5) N.C.

Wait - ing to cut out the dead wood, wait - ing to clean up the ci - ty,

guitar 1

even bend  $\frac{1}{2}$  even bend  $\frac{1}{2}$

A5 G5 A5 (G5)

Wait - ing to fol - low the worms. Wait - ing to put on a black shirt,

even bend 1 even bend  $\frac{1}{2}$  even bend  $\frac{1}{2}$

A5 (G5) N.C. A5

Wait - ing to weed out the weak-lings, Wait - ing to smash in their win-dows and

even bend  $\frac{1}{2}$

(G5)  
N.C. A5

kick in their doors, Wait - ing for the

even bend  $\frac{1}{2}$

(G5)  
N.C.

fi - nal so - lu - tion to strength - en the strain,

even bend  $\frac{1}{2}$

A5 G5 A5

Wait - ing to fol - low the worms, wait - ing to turn on the show - ers and

even bend 1 even bend  $\frac{1}{2}$

(G5) N.C. A5

fire — the ov - ens, wait - ing for the

even bend  $\frac{1}{2}$

(G5) N.C.

queens and the coons and the reds and the Jews.

even bend  $\frac{1}{2}$

A5 G5 A5

Wait - ing to fol - low — the worms. —

even bend 1

even bend  $\frac{1}{2}$

(G) N.C. (G/B)

Would you like to see \_\_\_\_\_ Bri - tan-nia rule \_\_\_\_\_ a - gain \_\_\_\_\_

*f*

TAB

(C) (G) (C) (Bm)

my friend?

even bend and release  $\frac{1}{2}$

TAB

(Am) (G) N.C.

All you have to do \_\_\_\_\_ is fol-low \_\_\_\_\_ the worms.

even bend  $\frac{1}{2}$

TAB

(G) (G7/B)

Would you like to send our col-oured cou-sins home a -

even bend  $\frac{1}{2}$

(C) (G) (C) (G/B) (Am)

gain, \_\_\_\_\_ my friend? All you need to do is

$\frac{1}{2}$   $\frac{1}{2}$  1

G (Em) (D/E) Play 4 times

fol - low \_\_\_\_\_ the worms.

P.M. - 1  $\frac{1}{2}$   $\frac{1}{2}$



The musical score for "The Wind" by George Gershwin is presented in two systems. The first system features a piano part (treble clef, key of D major) and a vibraphone part (treble and bass clefs, key of D major). The piano part includes chords (Em), N.C., and (D/E) with a sequence of notes 1., 2., 3., 4., 5. The vibraphone part includes a vibrato bar section. The second system continues the piano part with a sequence of notes 1., 2., 3., 4., 5. and the vibraphone part with a vibrato bar section.

6. (D/E) (Em) (D/E) (Em)

vibrato bar

vibrato bar

vibrato bar

8va - - - - -

N.H.

# Stop

Words & Music by  
ROGER WATERS

Slowly

Em

8va throughout  
mp

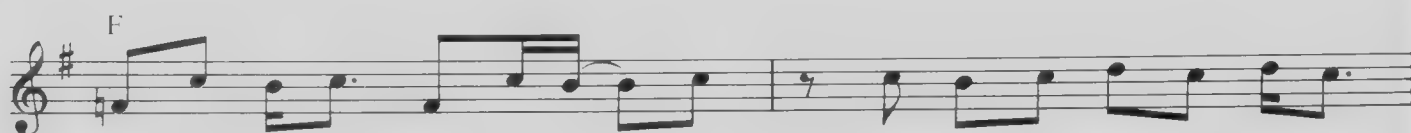
Stop! I wan-na go home, Take off this un-i-form— and  
leave the show — And I'm wait-ing in this cell Be-cause I  
have to know — Have I — been guil-ty all this  
no chord  
time? rall. rall.

# The Trial

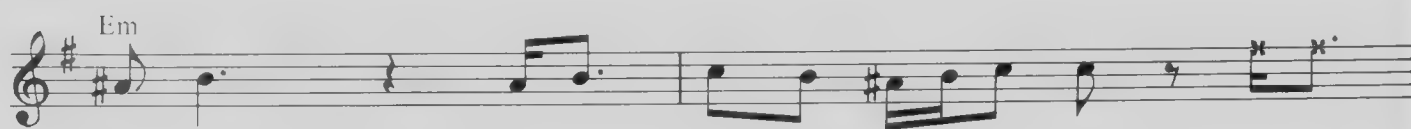
Moderately slow ♩ = 75

Words by ROGER WATERS  
Music by ROGER WATERS/BOB EZRIN

Good morn-ing, worm, your hon-our, the crown will plain-ly show the



pris' - ner who now stands be - fore — you was caught red - hand - ed show - ing



feel - ings, show - ing feel - ings of an al - most hu - man



na-ture. This will not do. "Call the school-mas-ter!"



*a tempo*  
 Em7b5 Em Bmaj7 B  
 Cra - zy, toys in the at - tic I am cra - zy,

*rall.*  
 F#m  
 tru - ly gone fish - ing. They must have tak-en my mar - bles a - way.

Em7b5 Em Bmaj7 B  
 children's choir:  
 Cra - zy, toys in the at - tic he is cra - zy.

*a tempo*  
 Em  
 You lit - tle shit, you're in it now, I hope they throw a - way the key.

F  
 Ya should-'ve talked to me — more of - ten than you did, — but no, — you

Em  
 had to go — your own - way, have you bro - ken an - y homes up late - ly?

C B  
 Just five min-utes, worm, — your hon-our, him and me a - lone

Em7b5 F#m F#  
 Babe! \_\_\_\_\_ Come to moth-er, ba - by, let me

Bm F#7 Bm Bm/A G  
 hold you in my arms. — M' - lud I nev - er want - ed him to

G#° D/A

(Am)

no need for the ju - ry to re - tire. — In all —

Piano accompaniment for the first system, featuring a treble and bass staff with chords and fingerings. The bass staff includes a TAB section with fret numbers 0, 2, 2, 2, 0, 2, 2, 2.

(Em)

— my years of judg - ing, I have nev - er heard be - fore — of

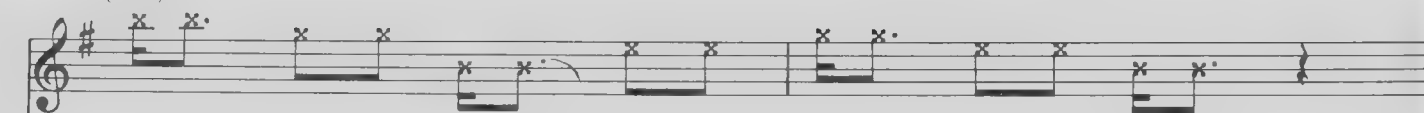
Piano accompaniment for the second system, featuring a treble and bass staff with chords and fingerings. The bass staff includes a TAB section with fret numbers 0, 2, 2, 2, 0, 2, 2, 2.

(Am)

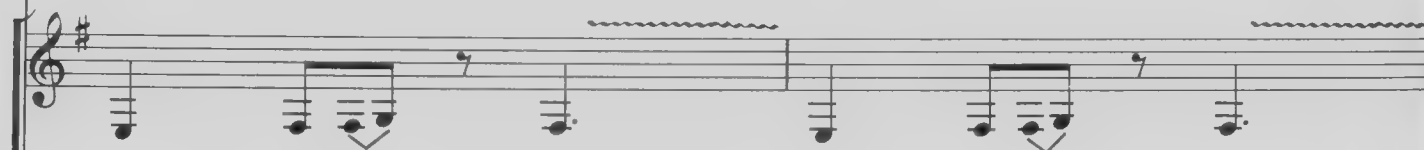
some-one more de - serv - ing of the full pen - al - ty — of law! — The

Piano accompaniment for the third system, featuring a treble and bass staff with chords and fingerings. The bass staff includes a TAB section with fret numbers 0, 2, 2, 2, 0, 2, 2, 2.

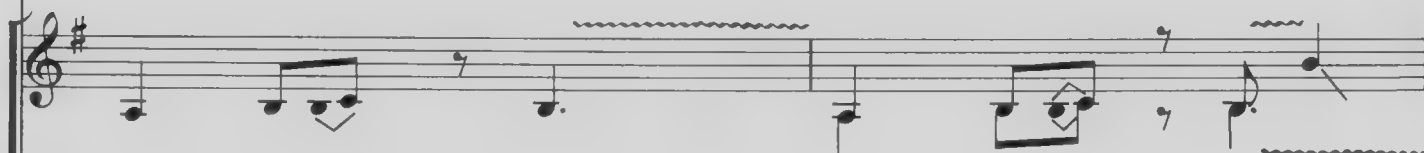
(Em)



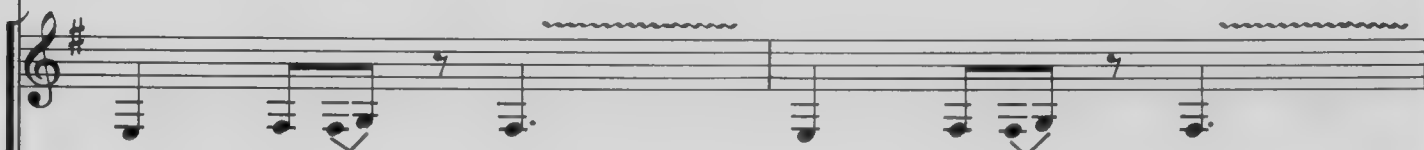
way you made them suf-fer, your ex - qui-site wife and moth-er,



fills me with the urge to def-e-cate!\_\_\_



Since, my friend, you have re-vealed\_\_\_ your deep - est fear, I



fills me with the urge to def-e-cate!\_\_\_



Since, my friend, you have re-vealed\_\_\_ your deep - est fear, I

(Am) (Em)

sen-tence you to be— ex-posed be- fore your peers! Tear down— the wall!

1/2 1/2 1/2

T  
A  
B

0 2 2 2 0 2 2 2 0 2 2 2

(Am)

crowd chant:  
Tear down the wall! Tear down the wall! Tear down the wall!

1/2 1/2 1/2

T  
A  
B

0 2 2 2 0 2 2 2 0 2 2 2

(Em) (Am) repeat and fade  
(with explosive sound effects)

Tear down the wall! Tear down the wall! Tear down the wall! Tear down the wall!

1/2 1/2 1/2 1/2

T  
A  
B

0 2 2 2 0 2 2 2 0 2 2 2



# Outside the Wall

Words & Music by  
ROGER WATERS

Slowly with halftime feel ♩ = 135

(C) N.C.

Children's choir (spoken words double choir ad lib.)

(Am)

(F)

All a - lone or in twos, The ones who real - ly

mandolin arranged for guitar

TAB

love you, Walk up and down out - side the

TAB

wall. Some hand in

TAB

(Am) (F) (C)

hand, \_\_\_\_\_ And some gath - ered to - geth - er in bands, \_\_\_\_\_ The

(G) (G7) (C) (F)

bleed - ing hearts and the art - ists \_\_\_\_\_ make their stand, \_\_\_\_\_

(C) (F) (C)

\_\_\_\_\_ And when they've giv - en you their all, Some stag - ger and

(Am) (F) (C) (G)

fall. Aft - er all it's not ea - sy, \_\_\_\_\_ Bang - ing your heart a - gainst

TAB 5 5 8 7

(G7) (C)

some mad bug - ger's Wall. \_\_\_\_\_

TAB 7 7 5 8 8

(C) N.C. (F) (C) (Am) (F)

*a tempo*

TAB 8 8 5 8 5 5

(C) (G) (G7) (C)

Spoken: "Isn't this where..?"

TAB 8 7 7 7 7 5 8 8